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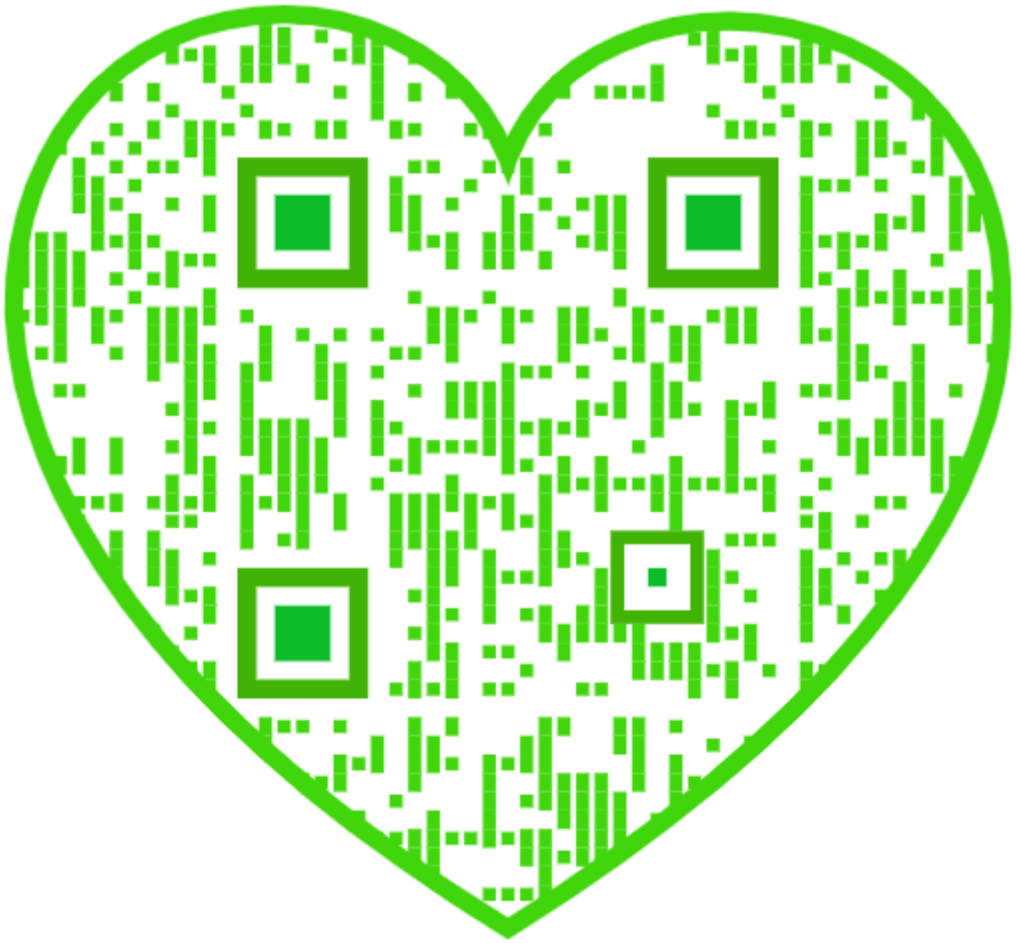

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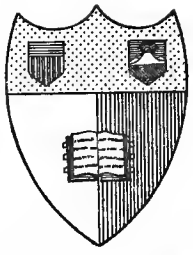

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To the Members of The Japan Society,

With the Writer's Compliments.

NOTES ON SHIPPO

A SEQUEL TO

JAPANESE ENAMELS

BY

JAMES L. BOWES,

AUTHOR OF JAPANESE POTTERY,
ETC.

LIVERPOOL:
PRINTED FOR PRIVATE CIRCULATION.

1895.

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PREFACE.

THE *information given in the following pages was originally intended to form the material for a Paper to be read before The Japan Society, but it will be seen that the length to which it has extended rendered it unsuitable for that purpose, and I have, therefore, thought it best to bring the subject before the Members of the Society in its present form.*

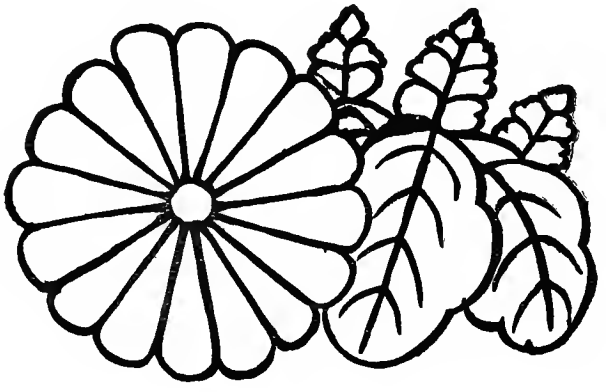
In doing so I venture to invite their attention to a branch of art which cannot be without some interest to them, and, I think, is worthy of more attention than it has hitherto received.

I have already, in the text, expressed my acknowledgements to some of those who have furnished me with material for this essay, but I must tender my special thanks to two friends, Mr. Kawakami and

Mr. Kowaki: to the former, for his ever-willing and patient aid in searching for information in Japan, and to the latter, a member of our Society, for the invaluable assistance he has rendered me by his translation of numerous documents and native books, and for his kindness in drawing the Japanese characters which appear in the text.

J. L. B.

LIVERPOOL.



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INTRODUCTION.

Of all the art works of Japan with which Western countries have become familiar during the last thirty years, none has attracted the critical attention of collectors so little as that of *cloisonné* enamelling upon copper bases; the classification of pottery, the beauty of lacquer and metal wares, and of the pictorial and other arts, have each found collectors who have devoted themselves to the study of these subjects, and have embodied the information they have gathered, and the conclusions they have arrived at, in works to which all may refer for guidance.

But beyond the Essay* upon the art of *cloisonné* enamelling which I issued in 1884, nothing has been done to draw attention to the beauty of the works, or to elucidate the mystery which still enshrouds their origin, and the object of these Notes is to record the information which has come into my possession since the date named, and to correct the misconceptions which have from time to time gathered around the subject. The authentic data at present available respecting this important branch of Japanese art work are, I feel, so imperfect, that it is desirable to stimulate enquiry and research, and, in offering these disjointed and incomplete remarks, I invite from all quarters information which may modify or corroborate the views set forth.

It may facilitate the right understanding of the matter if I briefly repeat the leading points embraced in the Essay referred to, and recapitulate the theories which I ventured, with great reserve, to enunciate. I commenced by saying:—

---

* *Japanese Enamels* (20 plates), by James L. Bowes. Printed privately in 1884. B. Quaritch, London, 1886.

"The Japanese themselves designate these works as *Shippo* ware, meaning that they represent the Seven precious things, namely, gold, silver, emerald, coral, agate, crystal, and pearl; and those who have had an opportunity of studying the choicest works of the Japanese artists will acknowledge that this description does not appear over-strained or inappropriate.

"The origin, the time and place of manufacture, the processes employed in the fabrication of these marvels of dexterous workmanship, and the uses to which the vessels were put, appear to be now unknown in Japan, and the records of the country, so far as they have become available to us, are silent upon all these points but one, although they afford ample information regarding lacquer, pottery, and other art works. All that is said about enamel working is—that the art was introduced from China towards the close of the sixteenth century."*

Attention was drawn to the two principal kinds of enamel, the *cloisonné* and the *champlevé*:—

"In *cloisonné*, or walled, enamels the designs are formed upon metal by fine ribbons of the same material, soldered by one edge to the basis, and so projecting as to form a multitude of cells in which the enamel pastes of various colours are placed, and, after being vitrified by repeated firings, are finally ground and polished to a smooth surface. In *champlevé*, or sunken, enamels the metal base required to form the design is hollowed out, leaving the divisions in relief, and the pastes are filled in as already described in the kindred process of *cloisonné* enamel."

I then remarked that the art had undoubtedly been practised in China in early times, and drew attention to the characteristic features of the works of the different periods. The earliest ware, it was stated, with which we are acquainted, was produced during the Ming dynasty, 1368–1643 A.D., and

---

* *Le Japon a l'Exposition Universelle de* 1878. Publié sous la direction de la Commission Impériale Japonaise. Paris, 1878.

was distinguished by its somewhat rude workmanship, heavy cast metal grounds, and the low toned colours, the most prominent being deep reds and blues; the ware subsequently made, during the Thsing dynasty, which commenced in 1643, showed more careful manipulation, and the brighter colours and more refined designs exhibited in the porcelain of the Khien-long and the Kea-king periods, 1736–1821; the third class, that which has been made for Europe since the sacking of the Summer Palace at Pekin in 1860, is of coarser execution, and the colours employed are generally crude and garish in tone. Suggestions were then advanced as to the resemblance between these works and those which I supposed or knew to have been produced in Japan, and I went on to state that:—

"The latter may be divided into three clearly marked classes, which may be described as the Early, the Middle-period, and the Modern [which term I applied to the wares made for export].* So far as these broadly-marked divi-

*A Japanese antiquarian chides me for my classification of enamels into the periods of Early, Middle and Modern. He writes: "It is well to divide the periods of Japanese enamels into three classes, namely, Ancient, Middle and Modern. But Japanese chronological divisions differ much from those of Mr. Bowes, and they may be stated thus:

"ANCIENT PERIOD: From Emperor Jimmu, 660 B.C., to Emperor Kwonin, 770–781 A.D.. *i.e.*, the end of the Nara Court.

"MIDDLE PERIOD: From Emperor Kwammu, 782–805 A.D., who removed the Court to Heian (Kioto), to Emperor Antoku, 1181–1183 A.D., immediately preceding the institution of the office of Shogun.

"MODERN PERIOD: From Emperor Gotoba, 1184–1198 A.D., to the downfall of Tokugawa Shogunate, 1868 A.D., and including the Meiji period which then commenced and still continues."

My friendly critic goes on to say: "Seeing that Mr. Bowes, in his work, commences with the Ashikaga period, 1335–1573 A.D., and does not trace further back than then, it appears to me that what he terms Early and Middle-period are nothing more than modern articles.

"Japanese enamels developed during the ancient period, declined during the middle period, and revived during the modern period. Thus the mirror of Emperor Shomu belongs to the ancient period, and the *origoto* of Chomei to the middle period."

In answer to this reproof, I may point out that I did not use the word "ancient," but confined myself to the term "early," without regard

sions go, the distinction between each is perfectly clear, but the information at present available does not permit of a more minute classification being made, nor of a sub-division of the diversified and beautiful Middle-period ware into the various schools of which it doubtless consists. There is an entire absence of information as to the time when they were made, and the varied excellence of the workmanship clearly indicates that a wide interval must have elapsed between the time when the Early ware was made and the production of the most perfect works of the Middle-period.

"The Early ware is executed upon the beaten copper* grounds of extreme thinness which form one of the features of Japanese enamels; and, in this respect, they are in marked contrast to all Chinese works. Both schools are represented in the colouring, the deep reds and blues of the Ming period being used in the ornamental designs, in many examples dis-

---

to definite epoch, for when I framed the classifications referred to I had no data on which to form an idea of the time when the objects were made. The classifications I ventured to make were merely relative, and were framed for the purpose of separating into three divisions the objects which I had before me; and I explained that the term modern was applied to goods that were made for export, as distinguished from those of pure native taste.

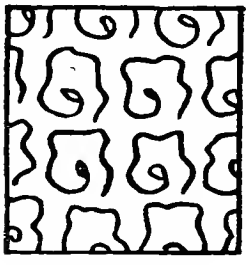
But in view of my friend's remarks, I may point out that his divisions are somewhat fanciful as applied to enamels, for, without personally calling into question the statement of the accession of Jimmu in 660 B.C., I may remark that the best authorities† agree that "the popular chronology is clearly fictitious down to the end of the fourth century A.D., and the earliest documents are not older than the beginning of the eighth. But the Japanese mind draws no distinction between mythology and history." And, further, it appears to me to be the very extravagance of antiquarianism to assign within the category of Modern all the productions of Japanese art during the past seven centuries, which comprise the Kamakura period, 1185–1337; the Ashikaga era, 1338–1573; the age of Taiko; and the splendid developments during the Tokugawa Shogunate, 1603–1868. No; let us agree to apply the term Modern to the goods which have been made for export since the rebellion in 1868.

† *A Handbook for Travellers in Japan*, by E. M. Satow, C.M.G., and Lieutenant A. G S. Hawes. London, John Murray, 1884.

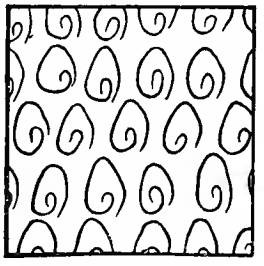
* Some pieces, I have since discovered, are executed upon brass grounds.

played upon the green grounds, which, in the deeper shades, form one of the distinguishing features of the Japanese school proper. Some of the designs are of Indian and Persian character, and it has been suggested that these works may have been made in those countries, but the connection between them and the developments of the art in China and Japan strongly confirm the view that they are the earliest efforts of the Japanese enamel workers."

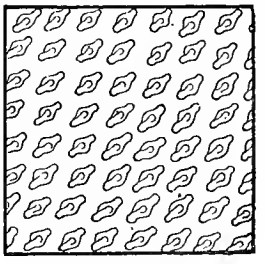
In confirmation of this view, I referred to an interesting Chinese dish, upon which there is a date mark which may safely be accepted as authentic for it is rendered in *cloisons*, and states that it was made during the Wan-li period, 1573–1619 A.D., of the Ming dynasty. The colouring of this dish links it with the works which I designate as Early Japanese, and the ground is powdered with small curled forms, representing clouds, rendered in metal *cloisons* which, slightly altered, enter largely into the decoration of the works referred to; this figure also affords a link connecting the Early with the Middle-period ware, in which it is found in a refined and modified form; the transition between the Chinese and the Japanese renderings is shown in the following tracings:



CHINESE.
Ming.



JAPANESE.
Early.



JAPANESE.
Middle-Period.

Coloured and monochrome plates are also given in *Japanese Enamels* illustrating Chinese and Japanese examples of various periods.

Attention was then drawn to the statement, already referred to, that the art was introduced from China, which

I remarked was not without significance, for it is one of the few arts which were not introduced into Japan through Corea, and I quoted Mr. Alabaster,* who stated that the taste for this art was confined to the north of China, either from a prejudice on the part of the southerners against an art introduced into their country by their Tartar conquerors, or from its failure to harmonise with the sense of the beautiful of the more effeminate natives of the provinces of the south. However this may be, it is desirable to keep the point in view, owing to the statement in Japanese works that Hirata Donin learned the art from a Corean artist, early in the seventeenth century, to which reference will be made later on.

The difference between Chinese and Japanese enamels, and some of the characteristic features of the latter were referred to:

"There are two points in which the Early and the Middle-period ware resemble each other and differ from all Chinese works. These are the excessive thinness of the metal foundations, and the frequent use of green as the colour for the grounds. There is no trace in either of the thick, beaten, or cast foundations used by Chinese artists of every period; and in nearly all the examples of the Early ware, whilst the deep red of the Ming epoch is used, the blue grounds of the same period have given place to the green which have since become so marked a feature in the Japanese ware. In the Middle-period enamels, all trace of Chinese feeling is lost."

I further remarked that the Early ware, although of very skilful manipulation, bears evidence of an undeveloped art which afterwards reached its culmination in the Middle-period works which I described as being executed upon copper foundations (in a few instances the foundations and *cloisons* are of white metal), often not exceeding one-sixteenth of an inch

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* *Catalogue of Chinese Objects in the South Kensington Museum*, by C. Alabaster, 1872.

in substance, which in many cases are enamelled upon both sides, and referred to the delicacy of the brass cloisons by which the minute, diversified, and beautiful designs are formed. And I went on to quote the opinions expressed by others as to the designs, colouring, and accuracy of manipulation displayed in these works, to which attention will be drawn in subsequent sections of these Notes.

I have already said that at the time I wrote there was an entire absence of information as to the time when Japanese enamels were made, and I may now refer to the suggestions which, with all reserve, I offered. I ventured, in opposition to the views which then generally obtained, to suggest that the most splendid period of Japanese art was coincident with the rule of the Tokugawa family which assumed office in 1603, and, after referring to the development which occurred in the arts of lacquer, pottery, metal works, and so forth, during the seventeenth century, I remarked:—

"It is not unlikely, therefore, that the last century was the most brilliant epoch of Japanese art, and it may be correct to assume that the choicest examples of *cloisonné* enamelling belong to that period."

After referring to certain examples, of which I shall speak later, I concluded by saying that:—

"Further than this it is, at present, impossible to go in fixing the time when these works were produced. The examples gathered together in this collection present marked differences of workmanship, design, and merit, and it is a matter of great regret that the almost complete absence of makers' marks or signatures upon them renders it impossible for us to classify them in the manner which the abundant information of this kind, stamped or written, upon pottery has enabled us to accomplish for that branch of the art works of Japan."

After reference to the composition and quality of the various enamel pastes, the character of the ornamental designs, and the forms of the vessels, I drew attention to the specimens in my collection which presented exceptional

features or illustrated special points, some as being remarkable for the delicacy of the *cloisons* and perfect vitrification of the enamel pastes, others for brilliancy and diversity of colouring and accuracy of manipulation, others again in which the intense hardness of the enamel made it susceptible of an unusually brilliant polish; and attention was drawn to certain examples which were characterised by coarse workmanship and crudeness of design and colouring, and these exceptions will be again referred to when we consider the information since obtained.

The time of the arrival of these works in Europe was then recorded. Amongst the earliest examples received, in 1865, were three basins and plates and a dish;* a few more pieces were included in the collection displayed at the Paris Exhibition of 1867, which afforded us the first complete revelation of Japanese art. Further examples reached Europe in 1868, the year of the rebellion, and the remainder appeared at intervals from that time till 1872, when the supply ceased. It is important in view of subsequent arrivals to keep these dates in mind.

Attention was also drawn to the character of the ornamental forms employed in the decoration of the Middle-period ware, and especially to the presence of the Imperial badges which appear upon some of the finest examples, notably upon several pieces† in a group comprising flower vases, dishes and bowls, and the subject of the Imperial badges, and the various methods of drawing them, were referred to at length.‡ In connection with this, a theory was advanced as to these and other objects having formed part of the furniture of certain Buddhist temples, presided over by the Imperial Relatives, which were destroyed by fire or disestablished during the disturbed times from 1868 to 1871. It is not necessary in this place to follow up this conjecture, as

* Specimen No. 22 in the Catalogue of examples appended to *Japanese Enamels*.

† Nos. 36–41, 96 and 97, 129 and 130, in the Catalogue.

‡ Examples are given in the Appendix.

the arguments in favour of it are fully set forth in *Japanese Enamels.**

Having thus referred to the older works, we may add the remarks which were made about the Modern wares, and these are of some interest in view of the pretensions since advanced by the makers of such goods, of which mention will be made in subsequent pages.

"Probably the earliest attempts to imitate the old works were made shortly before 1869, and the first essays appear to have taken the form of applying the process to porcelain, instead of the customary metal, grounds. Four examples of these works were brought to this country by H.R.H. the Duke of Edinburgh in the year named, and in 1870 a specimen of this ware came under our notice and was included in this collection. The earlier enamels upon porcelain were made clearly in imitation of the ancient works upon copper, the dark green grounds having been closely copied; but the pastes used were very soft, the nature of the foundation requiring that they should be vitrified at a low temperature, and the surfaces show none of the brilliant polish which is found upon the genuine ware. Some of these modern works are marked with the Chinese year-periods of the Ming dynasty.

"This branch of manufacture has largely developed during the past ten years, and immense quantities of porcelain partially, or entirely, covered with *cloisonné* decoration have been sent to Europe and America. At the Paris

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*A Japanese friend, having read these remarks, supposes that they might have been suggested by the following circumstance which he relates; I was not, however, acquainted with the tradition referred to when I wrote, and my arguments in favour of the theory propounded were based upon different premises. He mentions that when an embassy was sent to Europe, about the end of the sixteenth century, some of the envoys are said to have acquired a knowledge of *shippo* working, or to have brought back with them specimens of the ware, which were preserved in a temple called, for this reason, Shippo dera. But, he adds, the entire story is a mere tradition, and even the existence of the temple itself is quite problematical.

Exhibition of 1878, the *Shippo Kuwai-sha*, or the Enamel Company, of Owari, exhibited a great number of vases, flower pots, and so forth; but in these works the green grounds had been discarded, and others of light torquoise, and similar brilliant colours, substituted.

"The earliest specimens of the modern work upon copper foundations reached this country in 1872. They also were in imitation of the old works, as regards the thin copper grounds upon which they were executed, and the employment of the dark green grounds, powdered with the *Kara kusa*, but it was plain that the workmen of the present day had lost the traditions of the art, for their productions entirely lacked the perfection of finish and delicacy of colouring which characterise the early works. Nearly all the examples are coarse in execution, blotchy in colouring, and, although some show traces of the ancient designs, none of them presents any evidence of the exquisite and delicate effects produced by the fertile imagination and artistic treatment of the mediæval craftsmen."

The inferiority of these imitations to the works previously received was so manifest as not to deceive even the unwary, and, as they did not meet with buyers, the manufacture was discontinued, and I stated that:—"In more recent years the production of even these base imitations has ceased, owing probably to the great cost of working upon the thin beaten grounds, and the recognised impossibility of producing satisfactory results, and, in their place, works similar in character to those now made upon porcelain have been produced. At Yokohama, at Nagoya in the province of Owari, and, I believe, at Kioto also, the industry is now carried on upon a large scale by native workmen, but mainly under the supervision of French directors, who, studying what they suppose to be the requirements of the European market, have produced works deficient alike in beauty of form, colouring and workmanship. Cabinets, jewel cases, flower vases and dishes, some of the latter of large size, as much as 40 inches in diameter, have recently been made in great numbers. The metal

grounds of these works are much thicker than those used in the older specimens, and they are frequently cast instead of being beaten, and the *cloisons* are thick and heavy. Large spaces are covered simply with the enamel pastes, the workmen of the present day being deficient in the patient skill of the artists of a bygone age, who loved to cover the entire surface with designs of faultless beauty wrought in a delicate network of cloisons. The colours generally employed in these works are brilliant torquoise, yellow, black, and brown; diaper patterns, often of great exactitude, are used in the borders, but the principal mode of decoration is by means of medallions, fan-shaped or circular, which are filled with flowers and birds rendered in their natural colours, and, in some instances, the figures of warriors are introduced. One of the principal makers, or exporters, of this coarse and meretricious ware is named Seizaburo Goto, who carries on his trade at Yokohama.

"Closely following upon the first appearance of Japanese enamels in Europe, French and English artists endeavoured to imitate them. Perhaps the first to attempt this was M. A. Falizé ainé, of Paris, who presented three small tablets, illustrating the process, to the South Kensington Museum in 1869. Subsequently MM. Christofle & Cie, and M. Barbedienne, also of Paris, and Messrs. Elkington & Co., of Birmingham, endeavoured to master the art, but as their efforts were not successful, the attempt has been abandoned, and now the *champlevé* process only is followed."

Having thus epitomised the information available ten years ago, and the opinions which I then ventured to express, I proceed to the consideration of the facts and statements since gathered.

SHIPPO.

GLASS MAKING.

The art of *shippo* working is so intimately associated with the industry of glass making that some notice of the latter, as practised in Japan, is necessary before we approach the main subject.

That glass was made in Japan in very early days is certain. In the Appendix to these Notes, extracts from native works are given, from which it will be seen that specimens of glass have been found in the tombs of the Emperors Nintoku and Ankan, who lived in the fourth and sixth centuries of our era. Glass beads were made in the time of Emperor Shomu, in the eighth century, and specimens of this date, or even of an earlier period, are preserved in Japan. In the tenth century, or before, we read of works in the province of Izumo, in which ceremonial glass beads were made for presentation to the Court. It is probable that about this time the industry decayed, and perhaps became extinct, for although we hear of the use of *ruri*, which may be taken as meaning glass, in the twelfth century, it is not clear whether the objects referred to were of native manufacture or were imported.

However this may be, a revival occurred in the first year of the period of Genki, 1570, when a *Namban* * artist settled in Nagasaki, and taught the natives there how to blow glass; and in the period of Kwanyei, 1624–1643, the arrival of Chinese artisans at Nagasaki gave the industry a great stimulus. They taught the Chinese methods of blowing

* The term *Namban*, meaning Southern barbarians, included Dutch, Portuguese and other Europeans, and also Indians, but did not apply to Chinese or Coreans.

glass, and the art, spreading throughout the country, was practised at Kioto, Osaka, and Yedo. It is not necessary at this stage to pursue the matter further, but it will be seen later on that it has a material bearing upon our subject.

THE MIRROR OF SHOMU.

The earliest example of *Shippo* in Japan is a mirror said to have belonged to Emperor Shomu, whose reign commenced 724 A.D. It is known as the *kingin juniyo*, the mirror with twelve leaves of gold and silver, the back of which is of *shippo yaki*.

This mirror is still preserved in the *Shosoin*, or Imperial treasure house, at Nara, where it was deposited when the Court was removed to Heian, the present Kioto, in 794 A.D. It may be mentioned here that Nara was the ancient capital, and that the court resided there from 710 to 794 A.D.; on its removal to Kioto, the Imperial treasures were deposited in the *Shosoin*, a wooden building, which is still in existence, having been inspected and restored at the beginning of each cycle of sixty years.*

I am fortunately able, through the kindness of Count Matsura, who procured for me a drawing of it, to illustrate the mirror. It will be seen from the accompanying plate that the back of it is in the form of twelve leaves outlined in wire and filled in with glass. Mr. Kosugi has favoured me with the following description of it:—The back has a frame of gold wire in the form of a flower which is filled up with various coloured glass (*shippo nagashi*); in another part of his letter he describes the back as being of *shippo kan*, or inlaid *shippo*. The colours, as shown in the drawing from which the plate is copied, are blue, yellow or gold colour, green, and *usu sumi iro* or black wash.

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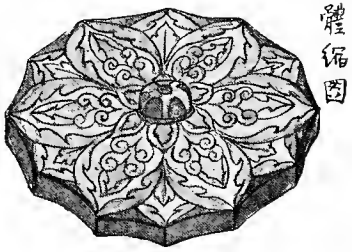
* The division of time in Japan by the Zodiacal Cycle and Year Periods is referred to in *Japanese Marks and Seals*, by James L. Bowes. London, Henry Sotheran & Co., 1882.

THE MIRROR OF SHOMU.

寧樂寶庫ニアル佐土所背面七寶流ノ御鏡
ヲ寫シタルモノニテ其ノ七寶ノ色ハ左ノ如クナリ

1



2 捻體俯圖

4 厚サ

3 裏背 正面

5

6 金色

金線ヲ以テ原圖ノ如ク眞鍮ニ象嵌シ

The figures shown in the plate are about one-half the dimensions of those in the original drawing [the exact diameter of the mirror is 7¼ inches]. The reproduction is by no means satisfactory, the nature of the process employed rendering the use of a background necessary, the result being that the surface has the appearance rather of a tissue than of glass as in the original.

The inscriptions on the plate read:—(1) The back of the mirror, of *shippo nagashi*, which is preserved in the Imperial treasure house at Nara. The various colours of the *shippo dei* * are shown upon this rubbing † of the back. (2) The sketch of the object in reduced size. (3) The back. (4) The thickness. (5) All these lines on the original, which at first sight appear to be of *shinchu* (brass) wire, are probably of *kinsen* (gold) wire. (6) Of gold colour [referring to these parts of the ground].

The authenticity of the mirror is accepted implicitly in Japan, and the idea that it was imported from Corea or India is discredited. Professor Kurokawa, who compiled the official work known as *Kogei Shirio*,‡ and other connoisseurs, feel no doubt that it is of Japanese workmanship, and that in it we have the earliest example of Japanese *shippo*,§ and it is

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* *Dei* means mud, and the inference is that *shippo dei* means opaque, as distinguished from translucent or transparent, enamel.

† The original text is *suri kata*, *suri* meaning to rub, and *kata* a copy; the drawing therefore is a full-sized copy of the original.

‡ *Kogei Shirio*, compiled by Mayori Kurokawa, assisted by Noriatsu Murayama, published 10th Meiji (1877), Official edition, Tokio.

§ In *Japanese Enamels* the word *shippo* was defined as representing the Seven precious things, namely gold, silver, emerald,‖ coral, agate, crystal and pearl. This is the definition given by Hepburn,¶ and accepted in Japan in a general sense. It is not implied, however, that the metals and jewels named are actually used in making enamels; the term rather suggests that they indicate the beauty and variety of the colours of the enamel pastes employed in the work.

In various books we find different characters used indifferently to

‖ Another authority substitutes for emerald *ruri*, which may mean either glass or green gem.

¶ *A Japanese-English Dictionary*, by J. C. Hepburn, M.D., LL.D. Shanghai, American Presbyterian Mission Press, 1872.

accepted as an evidence that the art of ornamenting metal surfaces with designs outlined in metal wires, and filled in with fused glass of various colours, was practised in that country as early as the eighth century of our era.

I know of only one European who has seen the mirror, which, indeed, was exhibited for the first time in 1875.* Dr. Dresser, who at a somewhat later date visited the treasure

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describe *cloisonné* (and, no doubt, *champlevé*) enamel. For instance: *shippo* alone, or *shippo yaki*, meaning *shippo* ware, these being most commonly employed. *Shippo nagashi* is also frequently used, and this is the most significant of them all, because *nagashi* means to "let flow, to float" and when applied to glass may be taken to mean "fused." *Shippo kan* is also used; the word *kan* may be translated as "inlaid," and probably may be accepted as covering any kind of mosaic work; its full meaning is expressed by the word *hame*, which Hepburn renders as "to fit anything into its place."

The term *shippo* occurs in another and figurative sense when joined with *sogon*, for *shippo sogon* means decoration with some or all of the seven colours represented by the jewels named; the literal meaning of *sogon* is grandeur or sublimity. A writer in *The Japan Mail* of January 7th, 1893, signing himself "A Japanese Art Student," gives some instances of the application of the word in this sense. In referring to a short note read by Mr. Dixon before the Asiatic Society of Japan, at its annual meeting in 1892, in which it was stated that the pillars of the temple Konjikido, in the province of Oshu, built 1109 A.D. are of *shippo* ware, the writer pointed out that the decoration was really *shippo sogon*, being a kind of mosaic of mother o' pearl and gold lacquer; he also mentions that the earliest use of the word *shippo* in Japanese literature is to be found in the *Utsbo monogatari*, supposed to have been written in the ninth century, and in the *Yeiga monogatari*, in the chapter entitled Asamidori, describing events which occurred in the year 1018 A.D., but the word as used in these works does not, he says, appear to mean *shippo* ware, but merely seven treasures.

The characters for the various terms referred to are given below:—

七寶 *Shichi ho* or *Shippo.*
七寶焼 *Shichi ho yaki* or *Shippo yaki.*
七寶流し *Shichi ho nagashi* or *Shippo nagashi.*
七寶荘厳 *Shichi ho sogon* or *Shippo sogon.*
七寶嵌 *Shichi ho kan* or *Shippo kan.*

* *The Japan Weekly Mail*, June 12th, 1875.

house gives a highly interesting account* of the objects preserved there. Amongst them he speaks of a dish, which is without a doubt the mirror; he describes it as "a *cloisonné* enamel dish, with wires projecting from the body one-sixteenth of an inch. The enamel in the cells is, however, concave, for the surface has never been ground down," a remark which is confirmed by the appearance of the enamel in the rubbing I have received.

THE ORIGOTO OF CHOMEI.

From the eighth to the eleventh century, no mention appears to be made of *shippo* ware in Japanese records, but in the twelfth century we find an example in the *origoto* of Kamo Chomei, who lived during the second half of that century. This instrument is now preserved in the Imperial Museum at Tokio, and although doubts have been expressed as to its authenticity, there is no question that it is an ancient work. Judging, however, from the illustration of it which, again by the kindness of Count Matsura, I am able to give, *shippo* is but sparingly introduced into its decoration, and whatever interest may attach to the instrument follows upon its associations, rather than to its illustration of the art of enamelling at the epoch referred to.

From the drawing it will be seen that it is a *koto*, the harp of Japan, made so that it may be folded for convenience in travelling—hence the name *origoto*, or folding *koto;* the woods employed in it are described in the inscriptions on the plate, and the measurements are given, from which it will be found that the instrument is 54¾ inches long. It will be seen that it is decorated with lacquer, gold and silver, and with precious stones, and that *shippo* is used upon two parts of it, but of the character of the *shippo* work

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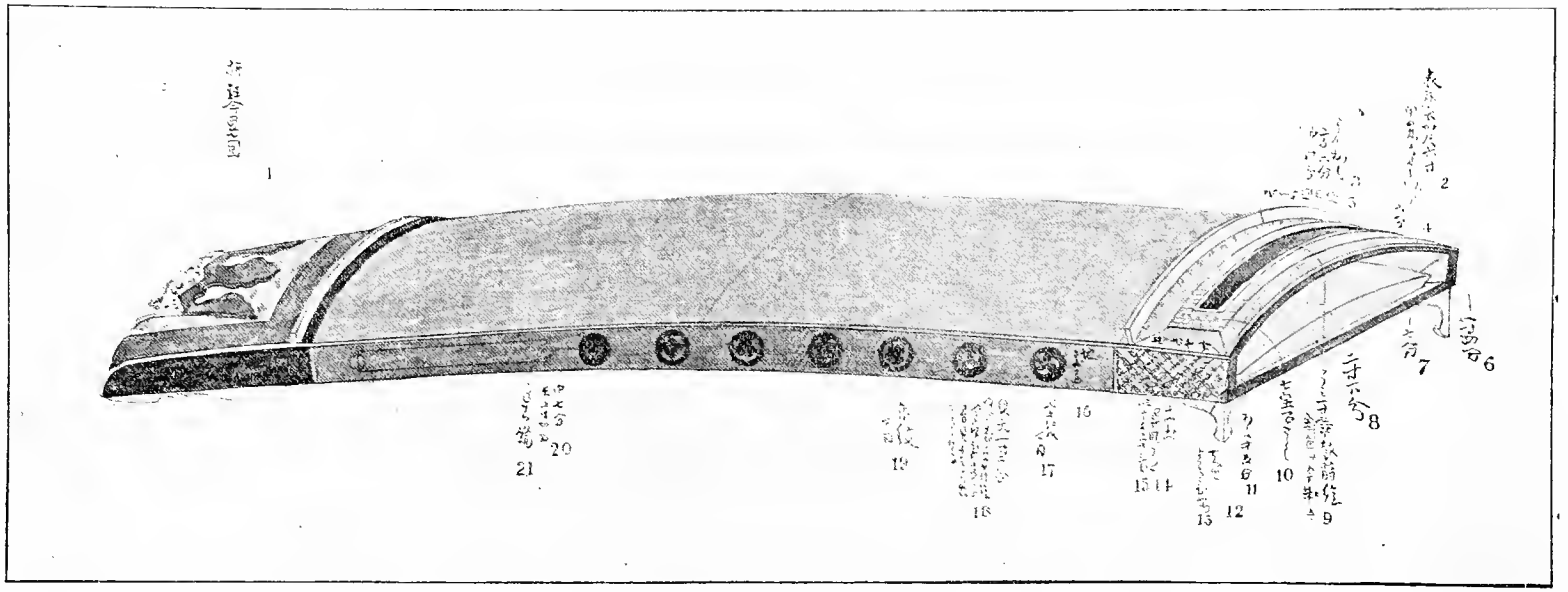
* *Japan*, by Christopher Dresser, Ph.D., &c., London. Longmans, Green & Co., 1882.



THE ORIGOTO OF CHOMEI.

1. Rough drawing of the origoto.
2. The entire length: 4 *shaku* * and 6 *sun*. The wood appears to be mulberry.
3. The height of the *unkaku* †: 6 *bu*. The width of the *unkaku*: 4 *bu*.
4. 6 *bu* (the width of the part referred to?).
5. The clasp: in the form of plum blossoms.
6. 8 *sun* and 4 *bu* (the breadth?).
7. 7 *bu* (the width?).
8. 2 *sun* and 6 *bu* (the height?).
9. The *umi*: 1 *sun* (width?); the drum [the cock, associated with the drum, forming a symbol of good government, is understood] in lacquer. In the original drawing red is substituted for gold.
10. Slabs (mosaic pattern) of *shippo*.
11. (The height of the) legs: 1 *sun* and 5 *bu*.
12. The length: 7 *sun*.
13. All the corners are of precious stones.
14. Screen pattern of *shippo*.
15. The height: 1 *sun* and 5 *bu*.
16. The wood is Tagayasan.
17. A crest in gold; others (the second and sixth) are also in gold.
18. The size of the crests: 1 *sun* and 2 *bu* (diameter?). The grounds on which the crests are disposed are of ivory, lacquer, gold and silver powder, copper, and shell; the same on both sides of the *koto*.
19. A crest in silver; others (the fourth, fifth, and seventh) are also in silver.
20. Breadth: 7 *bu*; length: 7 *sun* and 4 *bu*.
21. Of brass metal.

* 10 *bu* = 1 *sun* = 1·19 inch of English measure. 10 *sun* = 1 *shaku*.

† The *unkaku* is probably the bridge above the clasp, No. 5.

no indication is given in the drawing or description further than this, that the designs are, one of mosaic, and the other a screen pattern.

Mr. Kosugi, in sending the drawing, speaks of this work in the following terms:—

"It appears rather too new in its appearance, and too perfect in its workmanship, to be of the period named; but perhaps it may be wrong to altogether discredit the age assigned to it; possibly it is a genuine copy of the original."

To whatever period the object may belong, it is certain that it is an example of Japanese work and highly esteemed in Japan, or it would not have been accorded a place in the Imperial Museum, nor would it have been so prized by the descendants of Kamo Chomei as the following family records, for copies of which I have to thank Mr. K. Mayeda, show it to have been:—

"ON ORIGOTO

[THE ESTEEMED FOLDING *KOTO*].

I.

"The family records and ancient books mention that when our ancestor, Kikutayu Chomei, retired from active life, he often devoted himself to playing on the *koto*.

"The Hirai family, residing in Naniwa (Osaka), have possessed from ancient times a *koto*, which they have carefully preserved, believing it to have once belonged to Chomei.

"It has been so renowned amongst the lovers of curious and ancient works that many have desired for an opportunity to see it.

"Fortunately, this desire has been gratified.

"On seeing this instrument, once touched by our ancestor, upon the occasion of his six hundredth anniversary, my saddened thoughts fly back to him, and my tears bedew my sleeves, already wet by the rain of May.

"The ninth year of Bunkwa (1812), May,

"KAMO CHOIN,

"*Of the twenty-first generation of the Kamo family.*"

II.

"As elegant in taste as Genji,* who carried his *koto* with him when he went into exile in Suma, so Chomei never parted with the *origoto* which, for convenience, was made to fold so that it might be shortened when he carried it.

"My relationship, as a descendant of Chomei, and my friendship for Mr. Hirai, impel me to write this statement.

"It may be questioned whether the ornamentation in gold and silver is of the time of Chomei, but the appearance of the lacquer suggests a great age.

"In any case, however, it may be considered a treasure without an equal.

"First year of Bunsei (1818),

"19th August,

"KAMO SUYETAKA."

FOREIGN INFLUENCE DURING THE XV AND XVI CENTURIES.

Apart from the mirror and the *origoto*, we find few references to the art in the writings up to the middle of the sixteenth century; indeed, the following only have come under my notice.

Mr. Kosugi mentions a diary written in the year 1462, in which the gift of a pair of flower vases by Ashikaga Yoshimasa is recorded; they are described as being of *shippo ruri*, and it is also mentioned that the Chinese works imported at that time met the fancy of the Japanese. A writer named Soami, in his work dated 1511, states that *shippo ruri* was then, although little known, held in much esteem.

It is by no means clear what *ruri* means. It was freely used in a general sense for all kinds of glass; some authorities considered it to signify "emerald" or "green gem";

* Prince Genji is the hero in the *Genji Monogatari*, a romance written by Murasaki Shikibu, in the tenth century of our era, which illustrates the Court life of the period.

and, again, we find it joined with other words without any special value or apparent reason. But it is always used in connection with glass, and perhaps we may safely assume that when found in connection with *shippo*, the objects referred to may be *shippo yaki*.

Another writer, Shuyen, a Chinese who lived during the Ming dynasty, 1368–1643, mentions a ware called *Futsuro-kan* as being known in Daishoku-koku; and a Japanese work, the *Kiyu Shoran*,* speaks of a kind of foreign† ware of copper grounds, very minutely painted in five colours (*go sai*), and glazed (*yegaki*), known in China as *Daishoku-yo*. This ware is referred to in a book, quoted in *Kiyu Shoran*, entitled *Tenseki Benran* (probably a Chinese work), which says: "*Daishoku-yo* is the name given to a ware with the ground made of copper, decorated with flowers in five colours, glazed, and much resembling *Futsuro-kan;* it is also called *Kikoku-yo*," and the writer of *Kiyu Shoran* says that this ware is probably *shippo nagashi*. The author of *Tenseki Benran* adds: "I have seen incense burners, flower vases, cups, etc., which, not being sufficiently elegant for the use of gentlemen, are employed for inferior purposes."

In considering these extracts, it is necessary to determine the meaning and significance of the various terms used in connection with the ware with copper grounds, and decorated in such a manner as to lead the Japanese writer to compare it with *shippo nagashi*.

The word *Futsuro* signifies "Frankish," and may be accepted as indicating a foreign origin. The same idea is expressed in the other names applied to the ware, for *Daishoku* and *Ki* may be respectively translated as "Great-eater" and "Demon." *Koku* signifies country; *yo*, furnace; and *kan*, inlaying. We thus find that *Futsuro-kan* is the name

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Kiyu Shoran [*an account of miscellaneous subjects with extracts from various books*], compiled by N. Kitamura. Published in the first year of Tempo, (1830).

† The word used is *Seiyo*, meaning Western Ocean = European.

given to foreign inlaying; that the ware known as *Daishoku-yo* and *Kikoku-yo* was the product of the furnaces of some foreign countries, the names of which being unknown to the writer were, after the fanciful fashion of Orientals, described as the countries of the demons or the great-eaters.

From this it seems reasonable to infer that the ware mentioned by the Chinese writer Shuyen and by the writer of *Tenseki Benran*, and compared by the Japanese author of *Kiyu Shoran* to *shippo nagashi*, was really *shippo* ware, and as Shuyen lived during the Ming dynasty, we may assume that the remarks apply to the enamels known in China at that time which we have described in the Introduction as being of rude workmanship and executed upon heavy cast grounds, corresponding in these features and, as we know, also in the forms of the vessels, with the opinion of the author of *Tenseki Benran*, who speaks of "incense burners, flower vases, cups, etc., which, not being sufficiently elegant for the use of gentlemen, are employed for inferior purposes."

It has been said that the writer in *Kiyu Shoran* describes these objects as foreign (*seiyo*) ware. Adopting Hepburn's translation of *seiyo*, it would appear that the art was of European origin, but we know how indefinite the knowledge of the Chinese and Japanese was about foreign countries, and that the latter applied the terms *Namban* and *Oranda* indiscriminately to all foreigners except the inhabitants of China and Corea, and, as regards *Oranda*, perhaps, to those of India; in view of this it may be suggested that the art was of Tartar, rather than European, origin, for as was pointed out in the Introduction "the taste for this art was confined to the north of China, either from a prejudice on the part of the southerners against an art introduced into their country by the Tartar conquerors, or from its failure to harmonise with the sense of the beautiful of the more effeminate natives of the provinces of the south."*

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*Mr. Alabaster does not give the date of the introduction of the art into China by the Tartars, and it may be mentioned that there were

These remarks and inferences gain in interest when considered in connection with the theories suggested in the Introduction as to the resemblance of the Early Japanese to the Chinese enamels of the Ming period, and the remark as to the vessels being "employed for inferior purposes" is confirmed by the condition in which we find many examples of the Early ware, which show signs of hard usage,* in marked contrast to the more beautiful Middle-period works, which were doubtless prized as objects of art, or, in other words, were considered "sufficiently elegant for the use of gentlemen."

A suggestive incident in connection with our subject occurs in the middle of the sixteenth century. About this time, in 1542, Mendez Pinto, the Portuguese explorer and the first European who visited Japan, landed on the Island of Tane; he was followed by many of his countrymen eager to trade with what they thought to be an El Dorado. A few years later Xavier visited the country, and such rapid progress did he, or rather his successors, make in the work of conversion, that within a generation there were hundreds of Christian churches and hundreds of thousands of Christian converts in the country. In 1583 an embassy, composed of young noblemen, was despatched by the Christian daimios to Rome, and eight years later they returned to Japan accompanied by seventeen Jesuit missionaries† who brought with them the

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three Tartar dynasties in China, (1) Kitan or Liao, 907–1124 A.D., (2) Kin, 1115-1234 A.D., and (3) Yoên, 1206 or 1260–1367 A.D., but as the rulers of the first two dynasties occupied only a portion of the northern territory of the empire, and never conquered China proper, indeed, were driven out of the country, we may perhaps assume that the art was introduced during the Yoên dynasty, which occupied the entire country until the advent of the Ming dynasty which ruled from 1368 to 1628 A.D., when (or in 1643) the Tartars again came into power as the Thsing, or Manchurian, dynasty, which still rules.

* For example: specimens Nos. 4, 5, and 6, and several others, in the Catalogue appended to *Japanese Enamels.*

† *The Mikado's Empire*, by William Elliot Griffis, New York, Harper and Brothers, 1876.

paraphernalia of their religion and specimens of European art.

We have no record of what these consisted, nor do we know that examples of *cloisonné* enamels were amongst them, but, in connection with the revival of glass making in Japan, and especially with the development of the industry in after years, we may suppose that these earlier visitors, or the returning envoys, brought with them specimens of glass wares from Europe. This view is confirmed by the Japanese records extracted from the *Soken Kisho** and *Kogei Shirio*, shortly to be quoted, and also set forth in the Appendix to these Notes, as well as by the discovery,† three years ago, in a church at Venice of a stone tablet commemorating the visit to that city, in 1585, of the young nobles whose mission to Europe has been referred to; for at that time the art of ornamental glass making in Venice was at its zenith, and the descriptions given of the *ojime*, or beads, subsequently made in Japan, forcibly suggest that specimens brought by the young envoys furnished models for those who, as we have shown, had been taught glass blowing by the *Namban* artizan who settled in Nagasaki in 1570.

JAPANESE SHIPPO WORK OF XVI AND XVII CENTURIES.

Passing by these considerations, we now record what we find said in Japanese works about the progress of the art of glass making and *shippo* working in that country.

The following examples of *shippo*, belonging to the closing years of the sixteenth century, are mentioned as being still preserved in Japan:

An ornamental sword (*kazari tachi*) which once belonged

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* *Soken Kisho*, written by Inaba Michitatsu; published in Osaka, first year of Temmei (1781).

† *Japan: its History, Folk-lore and Art*, by William Elliot Griffis. The Riverside Press, Cambridge, U.S.A., 1892.

to the noble house of Kikutei, and is now in possession of the Imperial Household. *Shippo yaki* is used in the furniture of this sword.

The armour worn by Kobori Totomi-no-Kami,* who served Taiko Hideyoshi and also Iyeyasu. The crests on this are of *shippo yaki*. It is preserved in the Imperial Museum.

At a rather later date we read of a *fusuma*, or sliding screen, in Katsura palace at Kioto, the catches of which are of *shippo yaki*, and are said to have been designed by the above-named Kobori Totomi-no-Kami in the time of Hidetada, the second of the Tokugawa Shoguns, who ruled 1605–1622.

In a room of Nagoya castle there is another example in the form of a screen, the catches and nail covers of which are ornamented with the Aoi crest (doubtless the Tokugawa crest is referred to) rendered in *shippo* upon a ground of *shakudo*. This portion of the building was added at the time when Iyemitsu, the third Tokugawa Shogun, visited the castle in the period of Kwanyei, 1624–1643.

All these examples can with certainty be accepted as being of Japanese workmanship, and may not be classed with "the imported wares" already referred to, and also mentioned in the extracts from native works which are given later.

REVIVAL OF GLASS MAKING IN JAPAN.

We may here give at length the information found in the *Kogei Shirio* as to the revival of glass making in the sixteenth century, before we touch upon subsequent developments.

"The Governor of Nagasaki, Omura Risen, acceding to the request of *Namban*, permitted the port to be opened in the first year of Genki, 1570, whereupon a *Namban* artizan came to Nagasaki and introduced the art of glass making, thus inaugurating its revival in Japan.

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* This noble died in 1647, at the age of 69; Hideyoshi died in 1598; and Iyeyasu in 1616.

"Subsequently the workmen of Nagasaki made various kinds of glass, and the industry became established."

Later on, in the same work, we find the following information, and, as there are many points of interest in this statement, amongst them the fact that *shippo* beads were made during the year-period of Kwanyei (1624–1643), and that the work was then carried on in various parts of Japan, I have thought it well to give the original text below*:—

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* 寛永年間支那ノ工人長崎ニ来リテ支那様ノ硝子ノ
巧ヲ傳フ是ニ於テ長崎ノ工人或ハ南蠻法ニ從フ者アリ
或ハ支那法ニ從フ者アリ或ハ南蠻法ト支那法トヲ
混淆シテ傳フル者アリ既ニシテ京師及大坂江戸(方今
東京トイフ)ノ玉工モ亦硝子玉ヲ造ル長崎ノ巧ヲ傳フルナリ而シテ
後京師大坂及江戸ノ工人並ニ鄰ヲ構ヘテ之ヲ鬻グニ
至ル是ヲ多磨也トイフ而シテ後巧業歳月ニ進ミ琉
璃玉、碧琉璃玉、ガンギ玉、トンボウ玉、筋玉、印花玉、絲屑
玉、金水精玉、七寶玉、等ノ舶来ノ者ヲ様ト爲シ以テ
コレヲ模造スルニ至ル但ガンギ玉及トンボウ玉ヲ模造ス
ルコトハ其ノ始メ大坂ノ工人某ノ發明スル所ニ出ヅルナリ
長崎京師大坂東京ノ工人並ニ業ヲ傳ヘテ今ニ至ル

"During the year-period of Kwanyei, some Chinese artists came to Nagasaki and taught the art of making glass after the Chinese method.

"After that time some of the Nagasaki artists followed this method, some adhered to the manner of the *Namban*, whilst others combined both methods.

"The artists in Kioto, Osaka, and Yedo commenced to make glass beads after the Nagasaki style, and subsequently the makers in Kioto, Osaka, and Yedo opened shops, which were called *Tama ya*, or bead shops, for the sale of these objects.

"As time passed the work improved, and the makers were able to imitate the following imported beads:

Ruri dama,	or	Dark blue beads.
Midori ruri dama,	or	Greenish beads.
Gangi dama,	or	Zigzag beads.
Tombo dama,	or	Dragon-fly beads.
Suji dama,	or	Veined or striped beads.
Sarasa dama,	or	Chintz beads.
Itokuzu dama,	or	Thread (waste) beads.
Kin suisho dama,	or	Gold crystal beads.
Shippo dama	or	Enamel beads.

"The method of imitating the *gangi* and *tombo dama* was invented by the Osaka artists.

"The work is still pursued by the artists of Nagasaki, Kioto, Osaka, and Yedo."

SHIPPO BEADS AND SWORD FURNITURE, XVII AND XVIII CENTURIES.

In the *Soken Kisho*, which is chiefly devoted to the subject of sword furniture, *ojime*, *netsuke*, *inro*, etc., and which was published in 1781, we find two references to *shippo* which introduce to us a noted name in connection with the art, that of Hirata, a family which was founded by Donin, who during the year-period of Keicho, 1596–1614, was appointed maker of various kinds of sword furniture, and of *shippo*, to

the Tokugawa Shoguns, an office which his descendants held until the Shogunate came to an end in 1868.

The remarks in the *Soken Kisho* are as follows; the original text is also given *:—

I.

"Hikoshiro, of the Hirata family, *shippo* maker in the service of the Tokugawa, lived in the sixth street of Yushima, Yedo.

"What is known as *shippo* was introduced from abroad, and the name may not be the original (foreign) name, but may have been given by us (the Japanese).

"The *shippo wan* (enamel bowl) of the Emperor of Zui†

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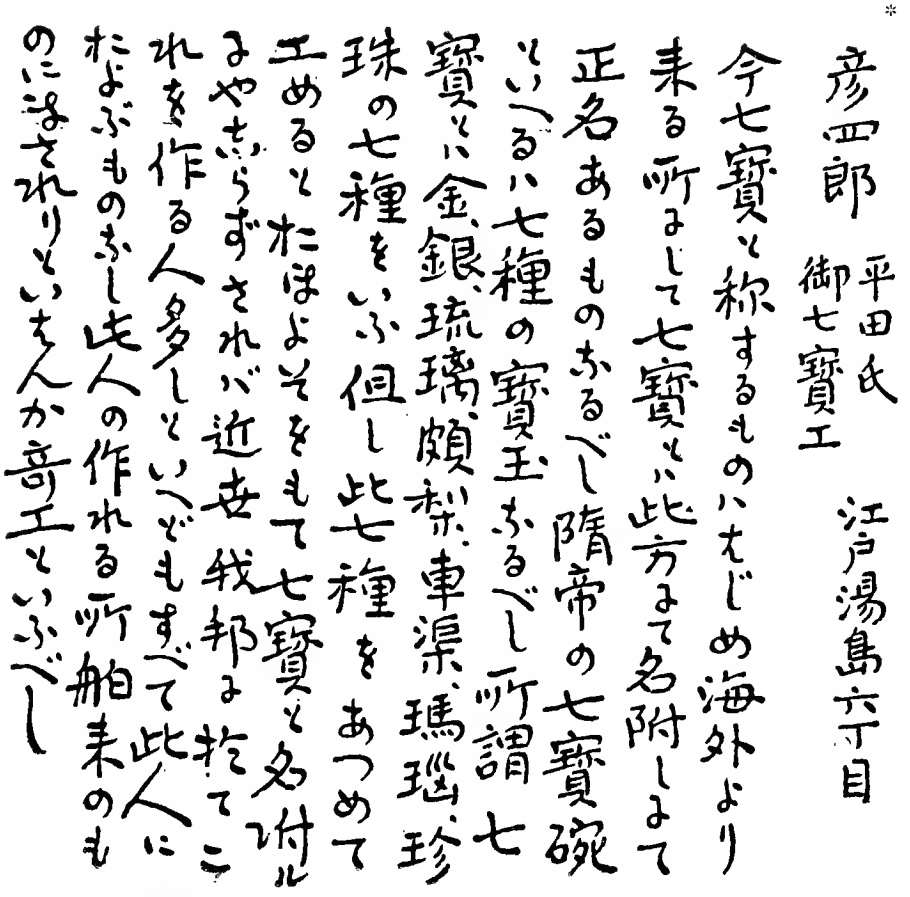


† A Chinese dynasty which ruled during the sixth and seventh centuries of our era.

was probably of the Seven treasures. So-called *shippo* is of gold, silver, *ruri* (glass, or a green gem), *hari* (crystal), *shako* (coral), *meno* (agate), and pearl, but whether *shippo* was always made of these, or whether it was merely the name by which it was called, I (the writer in *Soken Kisho*) cannot say.

"However this may be, there are many engaged in this art at present, but none of them is equal to Hikoshiro, whose splendid works may be considered superior to those which were imported."

II.

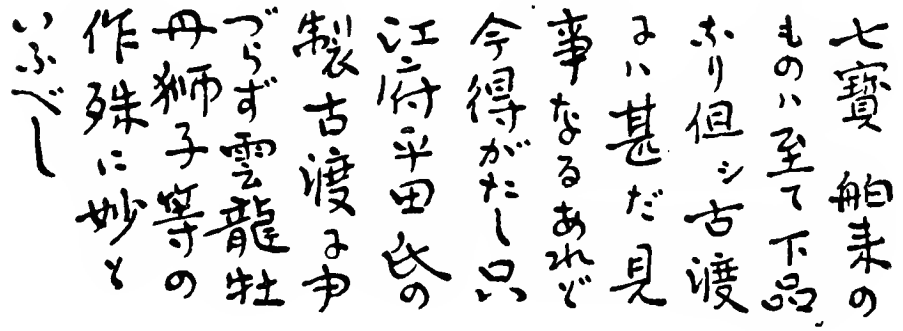
"*Shippo.* Those imported are of very inferior quality, but amongst those received in olden times are some of considerable beauty which can scarcely now be obtained.

"The works of the Hirata family in Yedo are of equal excellence to the old imported ones, and especially those of them (with the decoration of) cloud-dragons, peony and the Corean lion."*

The foregoing extracts suggest the following remarks:—

The writer in *Soken Kisho* states, it will be seen, that the art of *shippo* was of foreign origin, basing this opinion apparently upon the fact that the bowl referred to belonged to one of the Emperors of the Chinese dynasty of Zui, which ruled from 589–617 A.D. Should this tradition be correct, it would appear that the mirror of *Shomu* might have been copied from it, but there is no proof that this bowl was ever received in Japan.

It has already been said that the Hirata family was



founded by Donin, 1596–1614, and it is known that the given name of Hikoshiro was used by him, and has since been assumed by most of his successors as they in turn became the representative of the house. We have not succeeded in discovering to which member of the family the extract refers; it may have been Narihisa, the grandson of Donin, who was the first member of the family who resided in the sixth street of Yushima, to which he removed in 1654, or one of his successors. Nariyuki, who died in 1769, appears to have been the last member of the family who lived there.

The statements about Hikoshiro may, therefore, refer to any of the successors of Donin, from Narihisa to Nariyuki, and the time when the beautiful works mentioned in the extracts were produced would thus lie between 1654 and 1769.

As regards the character of these works it may be assumed that, as the *Soken Kisho* treated especially of sword furniture, beads, etc., they were of this description, and, indeed, the general opinion in Japan is that the Hirata family made nothing but such small objects; but this supposition is incorrect, for we have seen signed pieces of a larger size, perfume burners, and so forth, and it appears reasonable to suppose that with the skill which enabled them, or their pupils and contemporaries, to produce the extremely fine and minute work which is the speciality of the school, so far as we are acquainted with it, they could certainly have made any of the other kinds of *shippo* which are known to us. It is impossible, however, for us to pursue this supposition in the present condition of our information, and we content ourselves by giving in the Appendix all the particulars of this family at present available.

The second extract refers exclusively to the *ojime*,* or

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* In connection with *ojime* and their uses, it may be mentioned that although *inro* † were certainly in use before the time of Iyeyasu,‡ they

† *Inro*: a nest of small boxes suspended from the belt, used for carrying medicines, or the seal.

‡ Iyeyasu became Shogun in 1603, and retired in 1605; he had, however, held official positions before this time; he died in the year 1616 at the age of 75.

beads which were used in Japan to tighten the cords of medicine cases, pouches, and so forth.

I have not found any confirmation in other native books of the importation of enamel beads, and it seems highly improbable that *shippo* beads were imported from Europe, although they may, of course, have been from China; but, here again, I know of no Chinese enamel beads. From the context of the extracts I should imagine that the imported beads referred to are of glass, perhaps received from China, or possibly from Venice, and the beads illustrated and described in the Appendix, in connection with these extracts, are all of glass, and similar to those which were made in Venice.

It may be mentioned that all Japanese enamel beads are of the ware which we classify as Middle-period, none being of Early ware, and this, in connection with the statement that the Hirata family made such beads, is not without significance in view of what we have just said as to their not having confined themselves to the manufacture of such small objects as beads and sword furniture.

One more reference to the Hirata family may be made. The *Kinko Benran* * says that "Donin acquired the art of *shippo* from a Corean artist," and this statement has been so often made that it has come to be generally accepted as correct. There is, however, no mention of this in the Family records, and I see no reason for accepting the statement; perhaps it may have originated in the habit the Japanese have

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became the fashion at that date, and within a few years the custom of wearing them, and of carrying *kinchaku*, § became almost universal; beads, made of crystal, agate, coral, and metal, and, as we shall see, of glass and *shippo*, were used in connection with these objects, as well as with the *kanzashi*, || or hair-pins.

§ *Kinchaku:* a purse or wallet for carrying money.

|| *Kanzashi:* the ornamental hair-pins worn by women; the beads used upon them are known as *kanzashi dama*.

* *Honcho Kokon Kinko Benran* (Manual of Ancient and Modern Metal Artists of Japan), 2 vols., published fourth year of Kokwa, 1847, at Uyeno, in the province of Iga.

of attributing their artistic inspiration so largely to Corea. We have, however, no evidence that Corea furnished Japan with works of manipulative art of any merit. Take, for example, the pottery: the wares derived from Corea were of the rudest character, and unquestionably did not assist Japanese decorative artists, whatever they may have done for the potters; and as regards the metal work, we have never heard of any examples of merit attributed to that country. Probably the notion that Japan is indebted to Corea arises from the perverted taste of the *Chajin*, who have a blind veneration for whatever is ancient and curious, without regard to refinement or beauty.*

ENAMELLED SWORD-GUARDS.

Beyond the members of the Hirata family, we find no mention of any *shippo* workers in the books to which my Japanese friends and myself have referred. Occasionally, however, a name appears upon a sword-guard into the decoration of which *shippo* enters, but this very rarely affords us any clue, for in the great majority of cases it is clear that the signature is that of the maker of the guard and has no reference to the *shippo* worker who subsequently applied the decoration, perhaps often at a much later date.

Sword-guards are, however, of peculiar significance as confirming the conclusions put forth in *Japanese Enamels*, where I ventured to challenge the general opinion that the Early ware was Chinese, for guards of the shape used in Japan were unknown and never used in China. Guards wholly of *shippo* are seldom met with, and none had then come under my notice; my friends, Mr. Gilbertson and Mr. Behrens, have each an unsigned guard of *cloisonné* enamel, in which the colours and ornamental designs are

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*The eccentric views of the *Chajin* are referred to at length in *A Vindication of the Decorated Pottery of Japan*, by James L. Bowes. E. Howell, Liverpool, 1891.

identical with those found in the Early ware. The former has also some guards of *champlevé* enamel, in which the same colours appear; these he considers date from the 17th century, an opinion which carries great weight. Mr. Behrens has an unsigned guard, evidently of considerable age, one face of which is of Early, and the other of mixed Early and Middle-period styles. They and other collectors have examples of sword furniture decorated with enamel, *cloisonné* or *champlevé*, some of these are signed by Harada Tokosai, Shoyei or Narumi Akiyoshi, and Jochiku, but I have been unable to ascertain when these makers lived; one guard, in which *cloisonné* is used, is signed by Yoshihiro, of Musashi, a pupil of Nara Yasuchika, who died 1744.

A REVIVAL OF SHIPPO DURING THE XIX CENTURY.

The books and other sources of information, so far as we have ascertained, are silent on the subject of *shippo* until we come to the period of Tempo (1830–1843), a time when the true spirit of Japanese art began to disappear, for it was about then that the feeling which eventually led to the opening of the country first became apparent. At that date a revival of *shippo* working was initiated in Owari by Kaji Tsunekichi, the particulars of which we are able to give from an official record with which we have been furnished by one of the present representatives of the family.

Kaji Tsunekichi was the second son of Ichiyemon, a samurai of Owari; during the period of Bunsei, 1818–1829, he settled in Hattori, a village in Kaito-gori, where he followed the occupation of metal working.

The record, in which Kaji is described as the Father of enamel making, runs as follows:—

"(*a*) In the first year of Tempo (1830 A.D.), he discovered a book dated the first year of Genki (1570 A.D.), in which the secret of glazing *raku yaki* was set forth.

"(*b*) In the third year of Tempo (1832 A.D.) he bought,

from a man named Matsuoka Kahioye, a piece of *shippo yaki*, called of *Oranda*,* or Dutch, make. This he analysed, and from its construction ascertained the secret of polishing. He then devoted himself night and day to experimenting, and although he encountered failure after failure, his unconquerable spirit sustained him, and at last he succeeded in making some incense boxes and a few other small things, which, however, were not satisfactory, but although the work was unprofitable, he persevered in his researches for six years longer.

"(*c*) In the ninth year of Tempo (1838 A.D.), he succeeded in making, for the first time, a dish about 5 inches in diameter, which he sold to Matsuoka for 5 yen.

"(*d*) In the tenth year of Tempo (1839 A.D.), he discovered four or five chemicals for use in *shippo* manufacture, and made a few small things.

"(*e*) This circumstance was reported to the Prince of Owari, who ordered him to make some enamels for presentation to the Shogun.

"(*f*) After the tenth year of Tempo, he received orders from different persons.

"(*g*) In the sixth year of Kayei (1853 A.D.), he imparted

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* The signification of the term *Oranda* is Holland or Dutch, but it has been applied to all foreigners except the natives of China and Corea, and probably also those of India.

The word is expressed by the characters shown below; other characters, having a similar significance, are given in *Soken Kisho*, reading *Ko-i* or Red Savage, an expression which illustrates the idea, popular in olden times, and, indeed, still current, that all foreigners had red hair and blue eyes, as contrasted with the brown eyes and black hair of the Japanese. It may be added that the brown hair of Europeans, whether light or dark, came within the definition of red. One often sees in Japanese prints or elsewhere pictures of Europeans with red hair, who are popularly known as *Oranda* or Dutchmen; an example may be seen on the Enamel table referred to subsequently, where an eagle is shown carrying in one of its claws a European with a long red beard.

阿蘭陀 = *O-ran-da.*

紅夷 = *Ko-i.*

the secret of the art to one Yoshimura Taiji, and afterwards to a few others.

"(*h*) In June, 1882, Kaji Tsunekichi was over 80 years of age. Up to that time he had practised the art quite fifty-nine years, so that the art [the report says] is now (1893) seventy years old."*

The following points in the foregoing record may be referred to.

The original piece of *shippo yaki*, described as of *Oranda* or Dutch make, purchased by Kaji, is evidently supposed to have formed the model of his productions, as well as, no doubt, of those of his pupils and successors, and was thought to be of European workmanship, but there is no resemblance whatever in the character of Japanese enamels, whether Early, Middle-period, or Modern, to that of any European enamel which is known to us. We therefore hesitate to accept the statement that Kaji bought the piece of *Oranda* ware, or, at all events, that it formed the model of the wares he and his school made, and it is more reasonable to suppose that he copied the earlier enamels, which were, as has been shown, made in Japan; certainly this is so if the views expressed by us about the pieces signed Giokushodo and Chiozo subsequently in these Notes are accepted as correct, for these specimens possess some of the characteristics of fine examples of Middle-period ware, which, in the very nature of things, as will be shown later on, must have been made at an earlier period.

The official report describes Kaji Tsunekichi as the Father of enamel making, and from its tenor, and from what his representative says, it is evident that he is considered to be the founder of this art, and that it is thought that all *cloisonné* enamels made in Japan were the work of his hand, of his pupils, or their successors and competitors. This idea

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* In passing, I may point out that this latter statement is not quite correct, because the first dish was made in 1838, or fifty-six years ago, and Kaji did not buy the *shippo yaki* until 1832, or sixty-two years ago.

is by no means new to us, for it, as well as similar claims, have been previously advanced in Japan, as well as in this country, and refuted.

With regard to the statement that Kaji Tsunekichi "discovered a book dated the Genki period, 1570 A.D., containing the secrets of glazing *raku yaki*," it may be pointed out that the pottery known as *raku yaki* has no connection with or resemblance to *cloisonné* enamels, either in the ware itself, or in the processes by which it is made. The distinction is clear to anyone who will study the matter. Ameya, the founder of the Chojiro family, first made the *raku yaki;* it is not known when he commenced the manufacture, but it is possible that he may have been making it in the middle of the sixteenth century. No example of his work exists; the character of it is, however, well known by that produced by his successor, Nonko, and his other descendants, all of whom used black, dark brown, green, or light brown glazes, in nearly every instance a single colour on each piece, these colours being entirely different from those used upon *shippo yaki*, which have always been of varied and generally of brighter tints.*

We do not propose, at this stage of our remarks, to consider the nature of the productions of Kaji and his successors, or their connection with the genuine Middle-period wares which probably formed their models, but will content ourselves by giving the accompanying pedigree of the numerous makers in Owari who followed in his steps. The list is of little interest in itself, except as regards a few of the names, and probably nearly all these makers were employed by the wholesale houses who have exported these goods of which such immense quantities have been shipped abroad.

Chief, amongst these is the *Shippo Kuwai-sha*, of Nagoya,

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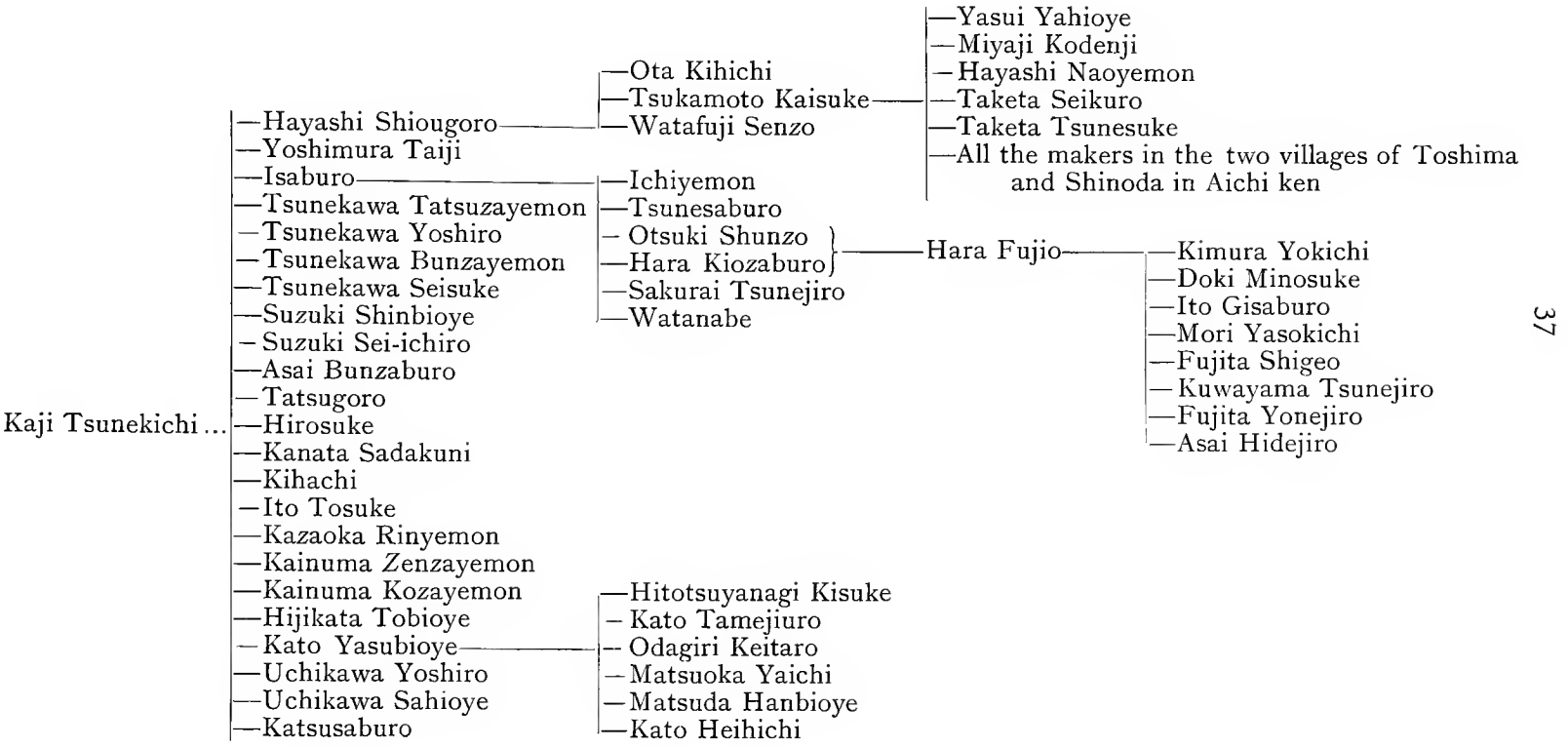
* *Japanese Pottery, with Notes describing the thoughts and subjects employed in its decoration*, by James L. Bowes. Liverpool, Edward Howell, 1890.

PEDIGREE OF SHIPPO-MAKERS IN OWARI.



in Owari; other modern makers, among them, Namikawa Sosuke of Tokio, Suzuki Shoyemon of Nagoya, Goto of Yokohama, and Namikawa Yasuyuki of Kioto, will also be referred to when the history of the imitations of the older wares comes to be considered. These imitations are of great variety, comprising direct copies, more or less successful, of the older works upon copper bases, those in which porcelain has been substituted for metal in the foundations, and others in which lacquer has been used in place of the customary vitreous pastes.

It is these and other productions, generally purely mechanical imitations, some of which, as we have read, were made in the prisons of Tokio, just as oakum is picked in those of our own country, that have been for twenty-five years past shipped abroad as Japanese *cloisonné* enamels, and have given a false idea of this art to those who have not had the opportunity of seeing the beautiful original works.

SIGNATURES.

The almost entire absence of signatures upon the earlier Japanese enamels, apart from the works of the Hirata family, has been already commented upon; indeed, as was stated in *Japanese Enamels*, in referring to Middle-period ware, I knew of only two instances in which the names of the maker appeared, and in neither case were they upon works of merit. This was contrasted with the frequency* of signatures upon metal-work, lacquer-ware, pottery, and paintings, which render the identification and classification of such objects a comparatively easy task. Possibly other collectors of enamels may have been more fortunate than myself in securing signed pieces of the Early and Middle-period

* It should be said that signatures upon metal, apart from sword blades, and lacquer works are generally found upon small pieces such as sword furniture, *inro*, etc., the objects of more important size being less frequently signed; this is especially the case with the choicer works in lacquer, which, being made for the princes by the artists attached to their courts, were seldom signed.

wares, and I should feel grateful if they would send me any signatures they find. It may be mentioned that, although the original imitations of the Middle-period works are not signed, the more recent productions made for export are very frequently marked with the name and residence of the makers.

The signatures, crests, and other characters known to me are given in the Appendix, and attention may be drawn to three of them, the two signatures just named, and a third which appears upon a piece of Early ware.

These marks have been before Japanese and European collectors for a dozen years without attracting attention, until a friend in Japan recently submitted them to an Owari maker, a representative of the Kaji family, whose translations I now give with my comments upon them. The first mark, shown in the text, was figured in *Japanese Enamels* against example No. 21, a cup of Early ware; it was there rendered as "*Shiou*, probably the name of the maker."

The authority referred to says that this character stands for part of the name Hayashi Shiougoro, who, it will be seen on reference to the pedigree, was one of the earliest successors of Kaji, and, no doubt, one of those to whom he taught the art about 1853 or subsequently.

I am unable to accept this interpretation, as the piece on which this mark appears is undoubtedly old and it forms part of a group, some pieces in which bear unmistakable evidence of great age, the metal foundations having been worn through by use. Besides, there is no reason for assuming that this character necessarily forms part of Hayashi Shiougoro's name, for it might be said with equal reason that the affix "son" necessarily formed part of the name Thompson, whereas it might as consistently be read as Robinson, or any other of the numerous names terminating with "son." Further, there is no reason why *Shiou* should not be a complete name; and even if it were part of a personal name, such as Shiougoro, it might as reasonably be supposed to indicate the names of Shiousuke, Shioubei,

or other names having the same prefix. It seems, therefore, that we have still to trace the maker of this cup to a source other than that suggested.

The second signature is one that was figured in *Japanese Enamels* against example No. 55, a dish classified as Middle-period ware; it was rendered as *Bishiu*, *Yasumatsu*, *Chiozo*, meaning *Chiozo*, the name of the maker, *Yasumatsu*, the town in which he lived; *Bishiu*, meaning the province of Owari, in which it was situated.

My informant states that Chiozo is an abridgement of Chiozaburo, the latter part of the name being omitted; and he adds that he was a pupil of Isaburo, one of Kaji Tsunekichi's pupils. I have no means of forming a definite opinion upon this point, but I should have accepted the information more readily had the name appeared in the pedigree which, in other respects, it will be seen is very full. Moreover, *Chiozo*, as it stands, may be a complete name. This dish, however, was not described as a fine piece; the workmanship was spoken of as "bold and not nearly so perfect or so fine as that which appears in many works of the Middle-period." Still it was not poor enough in quality or design to warrant me in classing it as export ware, nor indeed does it bear much resemblance to the imitations which we know to have been made for export.

玉照堂

The remaining signature appears upon a table, No. 187, included amongst Middle-period ware. It was figured in *Japanese Enamels*, and rendered as *Giokushodo*, the name of the maker. This name is

stated to be the *nom-de-plume* of Isaburo, who has already been referred to as one of the pupils of Kaji Tsunekichi. This may be so; I have no information which enables me to dispute or confirm the statement. The pair of tables, upon one of which this inscription occurs, were described by me in the catalogue in *Japanese Enamels* as conspicuous "for coarse workmanship and crudeness of design and colouring"; and in another place attention was drawn to the evidence of European influence which the pieces exhibited. They are, in fact, by far the coarsest and worst pieces included in the Middle-period section, and it was only certain features in their general character that prevented me including them with the Modern or export specimens, and, bad as they are, I still consider that they do not come within the same category as the goods made for export since the rebellion. These specimens will be further considered when, in our subsequent remarks, an attempt is made to distinguish the Middle-period works from the Modern or export wares.

OPINIONS ABOUT *SHIPPO* IN JAPAN.

With very few exceptions, the Japanese with whom I have come into contact have had no acquaintance with any but the modern Owari, Yokohama, or Kioto enamels, and in the books we find, as I have shown, little information of value concerning the origin of the art and the revivals of it which we know to have occurred; but this fault is one by no means confined to this subject, for it is common to most branches of Japanese art. In the light of the knowledge gained from the objects themselves during the last decade, we need only instance standard works, such as *Soken Kisho*, *Kogei Shirio*, and others, which treat of the various arts, to see how incomplete their reports are, and to find how, in the latter work about pottery, for instance, after recording the foundation of some factory, and descanting upon the beauty of the early productions, generally the undecorated wares affected by the *Chajin*, the writer jumps almost at a

bound over a century or so to the productions of the modern representatives of the founders of the kilns who now make goods for export. And so it is with other arts, which are all more or less imperfectly treated.* To this may be attributed, to a great extent, the erroneous views expressed about the earlier productions by some residents in Japan, whose attention, perhaps, may have been chiefly devoted to the modern wares which have come under their notice in the ordinary course of their business—views which have caused so much trouble and surprise to European collectors who had formed their opinions from an inspection and study of the specimens which had come into their possession, and which they had the opportunity of comparing with the imitations.

About no branch of art have these opinions been so persistently expressed as about *cloisonné* enamels, which are declared to have been all made for export, and this bold assertion has been constantly reiterated for twenty years, and is still repeated to-day, notwithstanding that Japanese connoisseurs who have seen the beautiful early examples preserved in this country acknowledge that they are entirely different to the ware made for export.

Without wishing for one moment to impugn the motives of the majority of the writers and others referred to in the remarks I quote, I think it may be taken that most of them spoke without knowledge of the works of former times, or acquaintance with the history of the art as set forth in the books which I have mentioned—information, no doubt, unsatisfactory and incomplete, but still sufficient to prove that there were other revivals than that initiated by Kaji Tsunekichi in 1830–1840, and the subsequent new departures by the *Shippo Kuwai-sha* and other Owari makers, as well

* The remark in the Introduction, page 2, as to the ample information furnished by native works, referred to the official reports issued in connection with the Paris and other exhibitions, which were, at the time the Essay was written, accepted as correct, but have since been shown to be imperfect and often misleading.

as the more recent developments in Tokio, Yokohama, and Kioto, which I have noticed. The singular ignorance on this subject which obtains in Japan is by no means confined to the manufacturers of modern enamels, for amongst the large number of Japanese connoisseurs who have visited me during the past twenty years few were better informed.

VIEWS OF THE EARLIER VISITORS TO JAPAN.

In searching for further information, one naturally turns to the writings of those who visited Japan at the time when the country was being opened up to foreign intercourse, but the subject is seldom mentioned in these books. Perhaps the explanation of this omission may be found in what Sir Rutherford Alcock, who was in Japan in 1862, writes about the visitors at the time referred to. He says*: "The few residents at the treaty ports were chiefly merchants, too much occupied with their own affairs . . . to give either time or money to spread a knowledge of Japanese products out of the range of their own operations." These remarks, made especially with reference to *cloisonné* enamels, apply in a degree to other branches of art, such as pottery, sword furniture, and lacquer.

I know of only two Europeans who studied art in Japan during the "sixties," namely, Sir R. Alcock and Mr. J. Jackson Jarves, and I may add that The Asiatic Society of Japan, a most valuable medium of information, was not established until 1872.

The more observant of the gentlemen just named, as regards *cloisonné* enamels, was Mr. Jarves, who appears to have been fascinated by the beauty of the specimens he saw during his residence from 1864 to 1876. He declared† that,

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* *Art and Art Industries of Japan*, by Sir Rutherford Alcock, K.C.B., D.C.L. London, Virtue & Co. Limited, 1878.

† *A Glimpse at the Art of Japan*, by James Jackson Jarves. New York, Hurd & Houghton, 1876.

at the time named, this art was "already well-nigh ruined, or at all events so degenerated from its best days as scarcely to warrant mention if judged solely by the average specimens of modern manufacture." And, in describing the best specimens, he said that so far as he could ascertain they were made "a few hundred years ago," and he added that "vessels of this description are extremely rare, at least I have not seen a dozen pieces in as many years;" he described them as "kaleidoscopic in variety and brilliancy," and said, "whenever we do find fine specimens, there is about them an unmistakable atmosphere of general loveliness and purity of tints," &c.

Sir Rutherford Alcock, in writing about the examples of Middle-period ware, which I exhibited at the Liverpool Art Club in 1872,* and at the South Kensington Museum † in 1874, said that when he was in Japan it was rare to see any but small objects, and expressed his opinion that "it was an art which had become well-nigh obsolete in Japan, as in China, during the early part of the present century;" and referring to the works of a more important size afterwards received in this country, he asserted his belief that they must have come from the palaces of the daimios, and described these examples as masterpieces, and miracles of delicate workmanship.

One only of the other earlier residents mentions the subject, Dr. Griffis, who was in Japan from 1870 to 1876, but he only says that "native archæologists assert that ancient *cloisonné* enamelling is a lost art." ‡

I may also quote an English authority, Mr. R. Brudenell Carter, who devoted great attention to the earlier arrivals in this country. He wrote in 1872 § of "the charm of the coloring, which combines the qualities of richness and sobriety in

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* *Catalogue of The Oriental Exhibition*, The Liverpool Art Club, 1872.

† *Catalogue of The Special Loan Exhibition of Enamels on Metal, held at the South Kensington Museum in* 1874. London, The Chiswick Press, 1875.

‡ *The Mikado's Empire.*

§ An article in the *Times*, December 26th, 1872.

a manner which no verbal description or reproduction by any process in colour painting can convey. The richness is such as might be expected to be communicated by artists capable of appreciating the luxury of colour. The sobriety is doubtless due to the knowledge that the glowing surfaces would be lighted by all the glories of an eastern sun."

It is obvious that the remarks I have quoted could not refer to the export wares, nor could they apply to the works of Kaji's descendants, if we may accept the objects signed by Giokushodo and Chiozo as specimens of their work. And I may point out that the assertion of the native archæologists would not apply to the enamels of the Hirata family, for descendants of Donin were working in Tokio for the Shoguns up to 1868.

VIEWS OF MORE RECENT WRITERS.

I have already spoken of the paucity of information which writers on Japanese art and residents in Japan have contributed, and I could give numerous extracts from their works which would show conclusively that the writers, other than those I have quoted, had accepted the passing remarks and encomiums of the makers or dealers in the export wares, all of whom considered that their own productions, or the goods they had to dispose of, were superior to what they are pleased to describe as the "dull and uninteresting" ware of earlier times. I may refer to the reports issued by the Japanese Commissioners to the various Exhibitions held in Europe and America, in which *cloisonné* enamelling is mentioned as having been introduced from China in the 16th Century, and then, without an attempt to trace the progress of the art, the writers either leave the subject or content themselves by praising the goods made for export which were exhibited.

Some of the statements found in other works may be referred to here, as examples of many of the same

character; for instance, that which declared that a certain English merchant had a number of pieces made for export, and that most of the large pieces now in this country belonged to that category.* The writer even fixed the exact date of their manufacture as having been between 1865 and 1872, these, it will be noticed, being the precise years which I had previously given in *Japanese Enamels* as the time of the arrival of the Middle-period works in Europe.†

On the appearance of this statement, I wrote to the gentleman referred to for information, who replied that he had never had any enamels made for him, and said that he was unable to give me any information about them; he could only say that he bought large quantities in the market, and shipped them abroad. It is clear, therefore, that the statement about him is erroneous, and there appears to be no doubt that the imitations of the Middle-period enamels sent to Europe about 1872 were shipped by this merchant, and others, as an article of merchandise. These enamels are well known to me; they were mentioned particularly in *Japanese Enamels*, and the specimens catalogued were described as Modern, "coarse in execution, blotchy in colouring," &c., as repeated in the Introduction.

Dr. Waagener may also be referred to. For some

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* *The Real Japan*, by Henry Norman. London, T. Fisher Unwin, 1892.

† These remarks were made with reference to Mr. Audsley's splendid work, *The Ornamental Arts of Japan*,‡ in which there is a chapter upon enamels which gives much interesting information about the manipulative processes employed in their fabrication. Mr. Audsley adopted the classifications, the dates of arrival in this country, and the theories as to the time and place of manufacture set forth in *Japanese Enamels*, but, unfortunately, in the concluding part of his remarks he makes a subdivision of the Middle-period wares, and assigns dates, upon information furnished to him, which have since been shown to be incorrect. The examples, also, of this class selected for illustration in the work are by no means satisfactory; and I do not find any authority quoted for the dates assigned to the specimens of Early ware which are figured.

‡ *The Ornamental Arts of Japan*, by George A. Audsley; London, Sampson Low, Marston, Searle & Co., 1883 to 1886.

years he was supposed to be the authority on enamels, and there appeared in the *Times* of January, 1893, a notice in the following terms:—"His main services to Japanese industrial art were two. The first was the improvement which he wrought in *cloisonné* enamels. Up to this time, Japanese *cloisonné* was dull and uninteresting, and received no attention from collectors, but his investigations taught the Japanese craftsmen to prepare and apply colors in such a way that *cloisonné* has now reached a high degree of artistic excellence."

It appears from this that the modern trash, such wares as were described by Rudyard Kipling, when he visited Yokohama a few years ago, as "mauve and magenta and blue vitriol things," which has come over in such quantities, may be the outcome of his efforts to "improve" upon the native art, which had previously only produced the "dull and uninteresting" ware which I have classed as Middle-period. Some years ago Dr. Waagener delivered a lecture, which was printed in Japanese; it was understood to give a history of the art, but when translated it proved to contain nothing of interest or value, and, as may be gathered by the declaration that "the aim of the industry is to bring the manufactures to market, to obtain a good price for them, and the direction towards improvement must be according to the ideas of purchasers," we may assume that he was one of the numerous class of Europeans who have interpreted to the Japanese craftsmen what is supposed to be foreign taste, according, at least, to the views of the dealers of St. Mary Axe and the Minories, who have brought Japanese pottery and some other branches of art to their present level of degradation.

Quite in a different category comes a statement in *Things Japanese*,* where the following remark about *cloisonné* enamels occurs:—"The art of *cloisonné* enamelling first became

* *Things Japanese*, by Basil Hall Chamberlain. London, Kegan Paul, Trench, Trübner & Co. Limited, 1891.

known in Japan some three hundred years ago; but it has only been brought to perfection within the last two decades. This branch forms also a noticeable exception to the general decay of Japanese art since the opening of the country. Never was more marvellous *cloisonné* work seen than is turned out to-day from the shops of Tokyo and Kyoto." Of course, when Mr. Chamberlain wrote this he had seen only the modern wares, and on inspecting specimens of Middle-period ware, when he visited me two years ago, he expressed his surprise that he had never seen such works during his residence in Japan, and he explained this by saying that it was only during the last few years that the Loan Exhibitions of native collectors had given residents there a better opportunity of seeing art works than they had previously possessed.

Another writer, Dr. Rein, says, in his valuable work,* "According to Japanese statements, whose correctness we have no reason to doubt, the art of manufacturing *shippo yaki* was introduced into Japan near the close of the sixteenth century by Hirata Hikoshiro, and established itself at Nagoya, in Owari, where it still has its principal seat." A statement which confuses the revivals by Hirata Donin and Kaji Tsunekichi.

THE PRETENSIONS OF MODERN MAKERS.

As we reach this portion of our remarks we are almost startled by another claim put forth in a letter lately received from Japan. A number of specimens, comprising the Early, the Middle-period, and the unmistakably Modern, wares, which were sent out to that country, having been submitted to an Owari manufacturer, the following report is given:—

"They were made in Nagoya; the manufacturers there know them, and are as confident about them as any work-

* *The Industries of Japan*, by J. J. Rein. London, Hodder & Stoughton, 1889.

man can be about the results of his own handicraft. They represent the work of 1865–1875, when the art of *cloisonné* enamelling was revived in Japan. Not one of these pieces goes further back than 1865. It is not easy now-a-days to find exactly similar enamels. They are not valued here, and have long ago been thrust aside by the incomparably finer works of the modern school."*

With regard to the statement that all the specimens submitted were made from 1865 to 1875, not one going further back than 1865, I may point out that the date I gave, 1865, as the time when the earliest arrivals reached Europe, is here again used to limit the period of manufacture. This enables me to conclusively dispose of the assertion, for one of the specimens of Middle-period submitted for examination forms part of a group of pieces, amongst which is the dish referred to in my opening remarks as having reached Europe in 1865.† This dish is, as I have said, of the very finest workmanship, and without question is the outcome of a long period of practice, and, as I believe, inherited skill. Nothing could be further removed from a first essay, and it will have been noticed that the revival, of which it is stated to be the result, occurred in 1865; indeed, it is plain to any one who sees it that it more probably represents the acme of the art. Reverting to the date given

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* This report emanates, I understand, from a Nagoya manufacturer of to-day, whose latest achievements are three pieces, each eight feet in height, which are described ‡ as "the most colossal examples of *cloisonné* enamel ever seen," and to be intended for the Chicago Exhibition. But, alas! as I read further on, "though they have enjoyed the honour of being specially viewed and approved by the Emperor of Japan, the judges have ruthlessly decided that their place is not in the Fine Arts Section." The account from which I have made these extracts concludes by suggesting that the decision of the judges follows upon the subject of the decoration being political, but I can well understand the feeling with which an educated Japanese would view such monstrosities and dismiss them to their proper position.

† Example No. 22 in the Catalogue appended to *Japanese Enamels*.

‡ *The Japan Weekly Mail*, April 15th, 1893.

of this revival in Owari, I cannot say with certainty whether the maker named represents the *Shippo Kuwai-sha*, but I read in an account * of this company, the original manufacturers in Owari of export enamels, that "about eighty years ago the art was introduced into Japan by the Dutch . . . . our company was organised in 1868, and determined to take the lead in the industry," which, if correct, would render the use of the date 1865 still more suggestive, and it will be remembered that I wrote in *Japanese Enamels* on this subject as follows:—"Probably the earliest attempts to imitate the old works were made shortly before 1869, and the first essays appear to have taken the form of applying the process to porcelain, instead of the customary metal, grounds. Four examples of these works were brought to this country by H.R.H. the Duke of Edinburgh in the year named." I cannot say whether these specimens were signed, but many pieces subsequently received bore the name of this trading company, or forged marks of the Chinese Wan-li period, 1573–1619 A.D., which, no doubt, the makers of such trash imagined would enhance the value of the goods in the eyes of the *Namban*. These remarks about a single one of the specimens which were submitted for examination may absolve me from the necessity of referring to the remainder.

In connection with the foregoing remarks, I may say that my friend, who was good enough to show the specimens to the Owari manufacturer, wrote to me—"He has procured me a piece, which I send you. It is an unquestioned and unquestionable example of the revival work of early Meiji † days, and you will see at once that it belongs to exactly the same class as the pieces you have sent me." This specimen has reached me, and I find that my friend must have accepted the statement of the Owari maker without inspection of the piece, for it is clearly an example of

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* *The Foreign Exhibition.* Boston, 1883. S. K. Takahashi, chief of the Imperial Commission.

† This year-period commenced in 1868.

the modern ware described at p. 10, and identical in colouring with a dish * catalogued by me as Modern; it shows the same crude and impure green and muddy red enamel pastes, and the same imperfect workmanship to which I then drew attention. This specimen forms an interesting and important confirmation of the classifications I printed ten years ago, and I value it accordingly.

Another claim to the authorship of the Middle-period works may be mentioned. The enamel maker, Goto, of Yokohama, who, about 1877, started a new development in the export ware, abandoning the imitation of the Middle-period works, using heavier foundations with thicker cloisons, brighter and more garish colours, such as turquoise blue, brown, etc., this, in point of fact, being the origin of the gaudy ware which others have since made, and with which the shops of the world have been supplied. This Goto, some years ago, when in this country, asserted, as I was informed, that he had made all the beautiful Middle-period ware.

This statement was recently repeated by a Mr. Kataoka, who, without taking the trouble to inspect the objects, affirmed that all the enamels in this country were made by the man named, and in preparing the catalogue of an exhibition held at the rooms of the Fine Art Society, in London, he stated that a dish of the finest Middle-period ware, in the possession of the Duke of Edinburgh, was signed by Goto; this was easily disproved, for the dish was not signed at all, and H. R. H. at once withdrew the piece from the exhibition.

It has appeared to us necessary to refer at some length to these modern makers, who have, since the dates named, flooded foreign markets with their productions, which have been eulogised by the trading houses who had the disposal of them, and by the writers of the reports issued at the various exhibitions at which they were displayed, as well as

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* No. 198 in the Catalogue appended to *Japanese Enamels*.

by some travellers in Japan during recent years, who have shown by their remarks that they were not acquainted with the history of the art or with the earlier productions.

THE LATEST DEVELOPMENTS OF THE INDUSTRY.

Of the wares made by the *Shippo Kuwai-sha* it is not necessary to speak seriously in connection with the original productions, as they are only offered and accepted as export goods. But the works of Namikawa Sosuke, of Tokio, mark a new departure, inasmuch as he has discarded or hidden the *cloisons*, and produced what is called "*cloison*-less" enamel, a curious name, it appears to me, to give to *cloisonné* enamel, and I think that it would have been more correct to style them "painted enamel," for they are in reality pictures, freely drawn, and painted upon metal with vitrifiable enamel colours afterwards burnt. It is said that *cloisons* are used but only to be removed at some stage of the process, or to be concealed, and in this respect alone do such enamels differ in principle from similar work which has been done in China, Japan, and Europe under the name of painted enamels. Sosuke's work is without doubt clever, but it is in no sense a copy of the earlier *cloisonné* enamels which have been imitated by other makers, such as the *Shippo Kuwai-sha*, and Namikawa Yasuyuki of Kioto, the latter of whom has since 1871 worked upon the old lines; of him, more later. Sosuke's works have probably suited the export demand, and appear to have sold freely in America, but in Japan their true character and value are recognised, for in an article in the *Japan Mail* of May 23rd, 1891, referring to the designs upon this ware, we read:

"We find innumerable specimens of almost shockingly inartistic character. . . . It is incredible that workmen should be deliberately set down to reproduce in enamels, at great outlay of labour and money, designs palpably faulty in drawing and grossly defective in composition."

Professor Anderson also writes, in his noble work, *The Pictorial Arts of Japan*,* about this new departure:—"Despite the triumph achieved over certain technical difficulties, the alteration is not yet a subject for congratulation, since the expense of the work is far above its artistic merits, and the results at their best give only a laborious imitation of effects that could be obtained better, more legitimately, and more economically by the ordinary pictorial processes on paper, silk, or panel."

Clearly these remarks are correct, for the medium of enamel is unsuitable for the reproduction of pictorial subjects rendered by the painter's brush, and the earlier workers in *shippo* realized that the process was better adapted to the production of the delicate and intricate diaper and other patterns which are characteristic of the genuine works.

CONFLICTING OPINIONS.

The difficulties encountered in the study of this subject have been aggravated by the thoughtless, although no doubt honest, expressions of my critics in Japan. Take, for instance, the statement I made in my earlier books, that many choice works were made in pairs, an assertion which they at once advanced as a proof that they must be modern.

The particular instance cited by me in *Japanese Pottery* was that of a pair of vases in a *makimono* of the seventeenth century, where the Mikado is shown seated behind a curtain which conceals his face and the upper part of his body from the Court which surrounds him, according to the custom which prevailed in olden time, indeed until the rebellion. In the *tokonoma* beside him is a pair of vases.

This illustration drew forth the following rebuke from one

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* *The Pictorial Arts of Japan*, by William Anderson, F.R.C.S. London, Sampson Low & Co., 1886.

high in authority in Japan, who wrote*:—"We note, however, that Mr. Bowes clings to some fallacious ideas. . . . He still maintains that objects of art were often made in pairs in Japan. . . . As for pairs of vases, censers, and so forth, they were never made in this country for Japanese service. There could have been no use for a pair of anything, whether on the shelves of an alcove or before a temple altar." A sweeping assertion, but one easily refuted, for I assert that there are few associations more constantly present in the mind of a Japanese than that of pairs.

There is, indeed, only one Mikado, and a single Fuji, but apart from these the custom of arranging objects in pairs is habitual amongst the Japanese, and is exemplified everywhere. This subject is fully treated in *A Vindication of the Decorated Pottery of Japan*, already referred to, and I may not dwell at length upon it here, but, as that work is out of print, I venture to adduce from it some instances in point.

There are pairs of lanterns in Buddhist temples, and upon the altar two Buddhas and two ancestral tablets may be seen disposed in pairs on either side; on the upper shelf of the altar are two tea bowls, two water cups, and two flower vases, all arranged on either side in pairs; and on the lower shelf the same arrangement is carried out with two flower vases and two candlesticks.

It would be easy to fill pages with such examples, but I will content myself with referring to the pair of *yagoro*, who with bows and arrows watch and guard the Shinto shrine, and in these, the temples of the native creed, there are always pairs of *omikitsubo*, small bottles in which *sake* is offered to the gods. My own collection of pottery affords numerous examples of pairs, all in undisputed Japanese taste, and all made for native use.

All these are pairs as regards their form, but there, is of course, no slavish copyism in the rendering of the designs

* *The Japan Mail*, January 7th, 1891.

with which they are decorated, the common subject found upon each pair being treated with the freedom natural to the Japanese artist.

It would be tedious to pursue the subject further, but I may at least refer to two associations, instinct with meaning to every Japanese, which, although not pairs in the sense of those I have already referred to, fully illustrate the sentiment; the ballad of the Spirit of the Pine tree of Takasago, where Sumiyoshi and Takasago in old age and poverty, typify the happiness of married life; and, again, that pretty fancy of the *Oshidori*, the Beautiful ducks, the turtle-doves of Japan, accepted as emblematical of conjugal felicity. Too much space, I fear, has been devoted to this subject, but I have thought it well to show that the assertion that "there could have been no use for a pair of anything" was incorrect.

We could join issue with English writers in Japan upon other subjects, but I will content myself with a single instance, namely, my statement that some of the treasures of the last of the Tokugawa Shoguns were displayed at the Paris Exhibition of 1867. This drew forth the remark that the objects there displayed were one and all obtained in the open market in Japan, not a single specimen having been taken from the Tokugawa collection.* In reply, I may say that I saw the Paris collection myself, and acquired a number of the objects which were exhibited, some of which bear the Tokugawa crest, amongst them a lacquer cabinet, made by Kajikawa I, for the fourth Shogun (1650 to 1680 A.D.). Other objects from that Exhibition, bearing the crests of nobles, have been identified by my friends as having been borrowed from their family collections by the late Government, and never returned to those who lent them.

Having in mind these rebukes, I may, perhaps, disregard others which I have received, amongst them the following

* *The Japan Weekly Mail*, January 10th, 1891.

one referring to my opinion as to the manner in which the treasures of the princes were transferred to other countries: "Mr. Bowes must abandon this silly theory, entirely inconsistent with the sound judgment he displays in other directions. We wish, too, that he could be induced to recognise the truth about these curious enamels, upon which he now builds another wonderful argument. Early in the Meiji era* an enterprising exporter conceived the idea of turning to account the enamel-making capacities of Japan. With this object, he had a number of specimens manufactured. . . . These enamels have perplexed Mr. Bowes ever since. He cannot reconcile himself to the fact that they were a new and special manufacture, and since he fails to find any Japanese connoisseur who can identify them as old works, he concludes that they are specimens which were secretly spirited out of Japan, having lain there for decades hidden from the public gaze." †

CONCLUSIONS.

In concluding these remarks we may, I venture to think, say that we have corrected certain of the erroneous opinions which have been current as to the origin of *cloisonné* enamelling in Japan, and made some slight addition to the slender information previously available on the subject.

For instance, we have shown that neither Hirata Donin nor Kaji Tsunekichi was the "Father" of the art, and that the claims of the more recent Owari makers in the same direction need not be seriously considered; indeed, so far from this art having originated in Japan during the present century, or even in the sixteenth century, we have quoted authorities showing that it was practised there in the eighth, twelfth, sixteenth and seventeenth centuries; and, finally, that there were "many engaged in this art" in 1781.

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* The year-period which commenced in 1868.

† *The Japan Weekly Mail*, January 10th, 1891.

It will be remembered that in *Japanese Enamels* I assigned no dates for any but export wares, for the reason that I then had no information which enabled me to do so, and even now I am unable to make much progress in that direction, although the period within which they may be supposed to have been made is considerably narrowed.

The colouring of the Early wares associates them with Chinese works of the Ming dynasty, 1368–1643, and they exhibit no indication of the characteristic features of the works of the succeeding dynasty of Thsing. That the manufacture of this class extended over a considerable period is evidenced by the varying degrees of merit which the specimens display, and also by the skill in dealing with foundations of extreme thinness which had been achieved; and an argument in favour of an early date is found in the evidently great age of some examples.

The Middle-period ware has been demonstrated to be a development of the Early, but so far we are without information as to when and where it was made, and I must for the present content myself by setting down the points which occur to me, and by drawing attention to the inferences which they suggest.

Some of the pieces exhibit signs of age which certainly could not have been acquired since the time when Kaji and his pupils worked. This appearance of age differs entirely from that found in the Early ware, which indicates constant and hard usage, whereas, in the case of the Middle-period specimens the appearance is of such a character as would follow upon ordinary use or display in temples or houses, just as we see in the case of paintings, metal works, pottery, and so forth. And further, these examples exhibit no sign of the newness which is invariably to be found in specimens which we know to have been made for trade.

The revival of *shippo* working, mentioned as having occurred in the year-periods of Genki and Kwanyei, 1570–1644, may refer to the commencement of the manufacture of

the Middle-period ware; if this be so, then the development of the art, like that of many others, would come within the Tokugawa renaissance, and the time of its highest excellence would probably coincide with that of lacquer, decorated pottery, and so forth, culminating in the eighteenth century, and declining in the opening decades of the present century.

In connection with this view, I may repeat what I wrote in 1884, before I was in possession of the information given in these Notes. It was then pointed out that the decorative forms upon a pair of vases, Nos. 81, 82, in the Catalogue, the workmanship of which displayed a mastery which could only, as I have suggested, be the result of inherited skill, proved that these specimens could not be earlier than the Chinese year-period of Khien-long, 1736–1795.

I have stated that I did not, and still do not, classify the works of Kaji Tsunekichi and his immediate successors as export ware, but include them amongst the Middle-period. In attempting to identify them we must remember that Kaji made his first small dish in 1838, and only discovered certain chemicals in the following year. He is said to have made pieces by the order of the prince of Owari for presentation to the Shogun, in 1839, and he imparted the secret of the art to Yoshimura Taiji in 1853, and afterwards to a few others.

From this we gather two facts: first, that from 1838 to 1853 Kaji alone made enamels; and secondly, that in the latter year one or more pupils commenced to learn the art.

In endeavouring to form an idea of the character of the work of this school, we may dismiss the Early ware from our consideration, for numerous specimens of the latter exhibit, as I have pointed out, signs of age and usage which could not possibly have been acquired between the dates named above and the time when they were received in Europe.

We have not seen any specimens which are attributed to Kaji personally, and I have only the pieces ascribed to

Isaburo and Chiozaburo as a basis for consideration. If we may accept these examples as genuine specimens of their work, we at once find that they come within the class called Middle-period, no doubt of inferior quality, but still clearly of that school, and the inference would be that these members of the family had copied the works of Kaji, and that he had made the Middle-period wares.

It is easy, however, to show that Kaji could not have been the maker of the fine specimens of that period, for, dismissing the statement that he worked from an *Oranda*, or European, model as unworthy of credit, and assuming that he copied from Japanese works, we are confronted by the fact that the finest specimens of Middle-period ware can be classified into groups, some of the objects in which arrived in Europe in 1865. Taking, for example, the dish No. 22, we find a work illustrating the art at its zenith, and it is inconceivable that an artist who only made his trial-pieces in 1838–1839, could have produced this dish, together with all the accompanying and kindred specimens which reached Europe from 1865 to 1872, and also those which, by their beauty, so impressed Mr. Jarves during his residence in Japan from 1864 to 1876 when, as he declared, the art was "already well-nigh ruined."

In connection with this view, I may quote the opinion of an authority well qualified to speak. He says, "you cannot at a jump bring out such work as these fine specimens; they must have been the result of long experience and experiment. That such pieces were ever made merely for foreign trade seems to me about as improbable as anything I can imagine. A demand for *cloisonné* having sprung up, it has been supplied, but its character is totally different, just as the modern Chinese *cloisonné* is utterly distinct from that of even last century."

In further confirmation of this view, I may put the case of Namikawa Yasuyuki of Kioto, admittedly an artist of great skill, who has devoted himself since 1871 to the reproduction of the Middle-period ware, or, as I find it

styled in a recent number of *The Japan Mail*,* the "Old school." We had the opportunity not long ago of seeing two small vases made by him in 1892. They were the result of a special order, and represented his best work; these pieces were 5½ inches only in height, and the price charged for them was $400, and I understand that he can command such prices as this for whatever he cares to make. I found from an examination of them that, after twenty years of diligent application, he had not even approached the original works either in delicacy of manipulation, or in beauty of colouring and design, and in the absence of any direct evidence there appears to be no ground for supposing that the pupils of Kaji, taught by him in 1853 and subsequently, were more successful than Namikawa has been.

I may, in passing, also refer to the statement that Kaji made some pieces by order of the prince of Owari, for presentation to the Shogun. It is remarkable, however, that amongst all the examples I have seen of Middle-period ware, including those shown at the Paris Exhibition of 1867, not one bears the crest of the Tokugawa family, and this is the more surprising when we know that this crest was also used by the prince of Owari. In the case of other works of art, made for or presented to the Shogun, pottery and lacquer for instance, the crest was often introduced.

One other point may be noted. Although, as I have shown, Kaji was working as late as 1882, the shipment of the Middle-period specimens entirely ceased in 1872. What then has become of the works produced by him from 1872 to 1882? If they were of the true Middle-period school, they have not come to Europe, nor are they known in Japan.

The official report says that "there are now (the present day) thousands of people in Owari who make the art their

* It should be mentioned that the numerous extracts from *The Japan Mail* do not necessarily represent the opinions of its accomplished editor, Captain Brinkley, for he has always thrown open the columns of that admirable journal for the discussion of everything bearing upon the arts of Japan, and in this way has rendered invaluable service to its students.

profession, and they all owe their origin to that old but indefatigable Kaji"; and we are also told that "after the rebellion in 1868, and especially during the ten years from 1878 to 1888, great progress was made in the art," and the writer goes on to say, as usual, that in the excellence of their execution they have never been surpassed.

In this statement we may perhaps find an indication of the truth about modern enamels. We may assume that Kaji found his models in the genuine Middle-period wares; that he and his earlier pupils copied these, more or less successfully; that their later successors, whether as the *Shippo Kuwai-sha*, or individually, in Owari and elsewhere, from the time of the rebellion in 1868, made the export ware. This appears to be a more reasonable conclusion than to suppose that the invention of this art, its development, culmination, and decline were all comprised within a period of about thirty years.

If we may accept the statement that the table signed Giokushodo was made by Isaburo, one of the pupils of Kaji Tsunekichi, we should arrive at one sub-division at least of the Middle-period ware, and be able to assign a certain number of pieces to the school founded by Kaji, which, from 1838, made objects after the style of some earlier wares, evidently Japanese works, for the tables referred to are undoubtedly after Japanese, and not *Oranda*, or European, models. And probably we may take it for granted that the more recent representatives of the family and others were tempted, shortly after the rebellion, to make the large number of Modern or export pieces which, whilst exhibiting the same general resemblance to the genuine ware, are inferior even to the specimens assigned to Isaburo; and, in comparing these pieces with the examples classified in *Japanese Enamels* as the finest works of the Middle-period, and with those which were there described as Modern, we can trace, with some approach to certainty, the transition between the two periods, just as our larger experience in other branches of Japanese art enables us to distinguish the original works from the imitations which have been made for export.

APPENDIX.

GLASS MAKING.

The information upon this subject at present available to us is in the main confined to the brief notices which appear in the *Kogei Shirio*, *Soken Kisho* and *Kiyu Shoran*, from which the following particulars are drawn.

The first named work, under the heading of *Biidoro*, meaning glass, states that the origin of the industry is unknown, but, as many specimens, such as beads and other small pieces, as well as a larger example in the form of a jug, are preserved in the *Shosoin*, the treasure house at Nara, the writer of the notice advances this as a proof that such wares were made about the time of Emperor Shomu, 724–748 A.D., when the imperial collections were consigned to that depository. He further states that glass making must have been practised even some hundreds of years before that time, because specimens have been found in ancient tombs, and, as we read elsewhere, in the fifth year of the Meiji period, 1872, a jar of *ruri** colour, and several specimens of glass were found in the stone coffin at the southern part of the tomb of Emperor Nintoku, who lived 313–399 A.D., and other specimens were taken out of the tomb of Emperor Ankan, 534–535 A.D.

The beads preserved in the *Shosoin* are described as being made of powdered stone, and of various colours—blue, yellow, red, white, green (*midori ruri*), and purple (*murasaki ruri*).

It is said that the artists of the province of Izumo excelled in the work, specimens of which were presented by the governor of that province to the Court; and subsequently such beads were made at the Court factory.

At the time of Emperor Daigo, 905 A.D., the gifts of

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* The word *ruri* was, as already mentioned [p. 20], generally used for glass, but it appears to have been used in other senses; it sometimes means green gem or green colour, and, in another place, as *ruri dama* [p. 67], the context suggests that it was intended to express dark blue.

ceremonial blown beads (*mi fuki no tama*) to the Court by the governor of Izumo were limited to sixty chains, each consisting of a certain number, which is not stated, of beads. The beads were of five colours. After the disturbed periods of Shohei and Tenkei, 931–946, the custom of presenting these gifts was gradually discontinued, and the practice of the art altogether ceased in the government works.

The date of the decay of the art of glass making is unknown. Some wares inlaid with *ao ruri* and *ki ruri* (*ao* means blue, and *ki* yellow) are known to have been in use about 1146 A.D., and statues of Buddha are mentioned in 1189 A.D., as having eyes inlaid with jewels, which were probably of glass, but whether these examples were imported or made in Japan is uncertain.*

The revival of the industry in Japan in the sixteenth century has already been referred to in the Notes, where it was stated that a *Namban* workman obtained permission from the governor of Nagasaki to settle in that port in the year 1570 and to engage in the manufacture of glass, an occupation in which he was afterwards joined by others.

We have no information as to the character of the wares that were made at that time, nor of the progress of the industry until we reach the year-period of Genwa, 1615–1623, when one of the workmen, Hamada Yahioye, visited some foreign country, where he learned the method of making lenses for spectacles, and on his return imparted the information to one Ikushima Toshichi, who afterwards developed this branch of the trade.

Still later, in the year-period of Kwanyei, 1624–1643, a further development of the industry occurred on the arrival of Chinese artizans, who taught the secrets of the art as practised in their country; and from that time this method, as well as that introduced by the *Namban*, was followed, and some workmen combined both ways.

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* Two carved wooden statues in the Bowes Collection, representing Bishamon Tenno and Komoku Tenno, two of the four Deva kings, have eyes of rock crystal. They are of Japanese workmanship, and are attributed to the eleventh century.

Later on the trade appears to have spread over the country, and we read of glass beads being made in Kioto, Osaka, and Yedo, and of shops opened especially for the sale of glass beads in these cities. Other objects were also made, amongst them being hanging lanterns, dishes, wine cups, mirrors, and beads for the rosaries used by Buddhists; and as the workmen gained experience they succeeded in imitating the following imported beads:—*Ruri dama*, or Dark blue beads; *Midori ruri dama*, or Greenish beads; *Gangi dama*, or Zigzag beads; *Tombo dama*, or Dragon-fly beads; *Suji dama*, or Veined or striped beads; *Sarasa dama*, or Chintz beads; *Itokuzu dama*, or Thread-waste beads; *Kin suisho dama*, or Gold crystal beads; *Shippo dama*, or Enamel beads.

Four of these beads are shown in the *Soken Kisho*, and without entering fully into the involved and indefinite descriptions of them given in that work, we may refer to some, and especially to those of the specimens we are able to illustrate.

SUJI DAMA.

We learn that the original name of the *suji dama* (veined or striped bead), is very obscure, but it was known as an *Oranda fukimono*, or European blown thing. Those first imported had not, it is said, a bright surface, but were opaque, whereas the imitations made in Japan had a shining appearance, like that of glass. This defect was sometimes partially remedied in the imitations by rubbing the surface of the beads with whetstone, but the artifice could be easily detected by the shining surface left in the hole with which the beads were pierced through the centre. These imitations were abundant at the time when the book named was written (1781), but the genuine imported beads were seldom met with.

GANGI DAMA.

The *gangi dama* is thus briefly dismissed: "It is the same as the *suji dama* in every respect, and the imitations may be detected in the same way, and therefore nothing more need be said about it."

When we come to the *tombo dama* we find

an embarrassing amount of information, if the conflicting and uncertain remarks made about this bead may be so termed. The name signifies "dragon-fly bead," and we gather from the description that the material resembles the nest of that insect; the colours of it are said to be light and dark greens, white and yellow, and the patterns with which it is ornamented are something like *shishi no fu* (spots of lions), or *chiri zakura* (cherry blossoms blown away by wind). In other respects it is very similar to the *suji dama* and *gangi dama*. We may quote another description of this bead from the work known as *Sangiotai:* "The *tombo dama* is of green or white, decorated with floral designs in red; it appears to be made of pottery, and is of great beauty. When it was imported from China in ancient times it came into great favour throughout the country, but the Osaka workmen imitated it so cleverly, and such large numbers were imported, that it became common and decreased to one-hundredth part of its original price; whereas the original imported beads maintained their value." Each of the beads named in the list extracted from the *Kogei Shirio* is treated more or less fully and discursively in native books, but little information of value is to be gathered from these reports; we may, however, mention the following kinds. The *sarasa dama* or chintz bead is specially named as having been imported; the *itokuzu dama* or thread-waste bead is described as blue or green, with white threads, about ten in number, wound round, in relief.

TOMBO DAMA
(*Shishi no fu*).

TOMBO DAMA
(*Chiri zakura*).

One more extract may be given from the *Soken Kisho*, as it illustrates the tantalizing indefiniteness of the information to be gathered from Japanese works of reference: "The *hari* is a white bead with lines upon it; the body, between the lines, is transparent and of a brilliant colour. Whether this may be what is commonly called *shichi ho* (*shippo*) *no hari*, or whether it takes its name of *hari* from its resemblance to

crystal (*hari*), is very uncertain. But ice is said to be converted into *hari* during the course of a thousand years."

Passing from this highly unsatisfactory information about the various kinds of beads, we may infer from the attention given to the subject in native works of the last century that the industry of glass making made considerable progress after its revival during the year-periods of Genki, Genwa, and Kwanyei (1570–1643), and in this light it is interesting in connection with *shippo*, of which it is an indispensable part.

In another direction these beads are interesting, for although some of them are said to have been imported from China in the first instance, importations of *Oranda fukimono* are also mentioned, and perhaps we may be right in supposing that Japan was indebted to Europe for models of some of the glass beads made subsequent to the revival of the industry in 1570 A.D.

We have already spoken in the Notes of the embassy despatched to Europe in 1583 by certain Christian noblemen, of the visit of the envoys to Venice in 1585, and of their return to Japan in 1591;* and when one compares the beads figured in the text, and reads the descriptions given in the native works, we cannot fail to recognize a resemblance to some of those made by the Venetian craftsmen.

This similarity is especially noticeable in the case of the *suji dama*, which is very like a bead said to have been used as an article of commerce in the intercourse of Venetian traders with Africa. In shape, material, and pattern, these beads are much akin, and the similarity between them is increased by the presence, in those made in Venice to-day, of the "shining surface left in the hole with which the beads were pierced," a feature noted in the imitations

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* *Sekai ni okeru Nihon Jin*, by S. Watanabe, *Keizai Zasshi* office, Tokio, 1893. "The visit of the messengers from certain Southern daimio to Rome, three hundred years ago, and the later journey of Date Masamune's envoys to the same destination."

made in Japan. They are known in Venice as being of the African type, and we are told that Sir Samuel Baker, General Gordon, and other explorers took supplies of them when travelling in the country; they were in great favour with the natives, who could not conceive how it was possible to make such beautiful objects. So highly valued were they in olden times that various tribes selected certain patterns as their tribal designs, and whenever their descendants found such beads amongst those brought by travellers, they willingly gave in exchange much gold dust and ivory.

The same resemblance may be traced between the *kin suisho* beads of Japan and the aventurine beads of Venice, and the descriptions given of the *sarasa* and *itokuzu* beads would apply to glass wares of similar character which have been made in that city for many centuries.

Apart from beads we find no information of interest in the native books, which give no description of the larger objects mentioned as having been made after the spread of the industry in the seventeenth century, none of which has come to Europe so far as we know. As regards the character of the more ancient specimens, the native works are also silent, and the only information we have on this subject is furnished by Dr. Dresser, who describes the jug preserved in the *Shosoin* as "a glass ewer with a well-formed lip and somewhat elaborate handle, of very pale blue-green colour, and rather rough texture (like some of our pickle bottles), but the Japanese do not know whence it came; they only know that it has been in possession of their emperors for 1,200 years. To me it is obviously an Arabian work, and the appearance of the glass closely resembles that of the pendant enamelled lamps which have, during the last few years, been brought from Egypt."

Large objects in glass, whether of native or foreign manufacture, were, as I have gathered from my friends, rarely seen in Japan until recently. For instance, one of them told me that his father, like some other gentlemen of position, preserved in their collections until recent years,

the square glass bottles in which the Dutch traders took Hollands gin to the country during the seventeenth and eighteenth centuries. They cherished them because of their rarity and for a certain rude beauty and quaint contour which their eye detected in them. The feeling of admiration for such bottles has weakened greatly during recent years owing to the increased importation of them and the knowledge that they are no longer rare. Another friend preserved amongst his curios a large fragment of flint glass, under the impression that it was some foreign gem, perhaps equal in rarity to the native crystal.

Old Japan, indeed, had little use for glass. Lacquer and pottery served for drinking cups, and metal for water vessels and wine bottles; for mirrors they had plates of bronze with polished surfaces, and their windows were covered with paper. Now it is different. Since the rebellion extensive glass works have been established, in which large quantities of lamps and shades and other wares are made for home use and for export to China, Corea, and Russia.* Glass wine cups are taking the place of those of lacquered wood; bronze mirrors are now discarded, and, in their stead, silvered glass is used; windows of European style are coming into vogue, with houses of brick and stone, and even in the native dwellings the sliding *shoji*, hitherto entirely covered with paper, is now often partially glazed.

A SHOJI.

* *A General View of Commerce and Industry of Japan*, M. Onuki, Tokio, 1893, gives the value of glass wares exported in 1891 as 103,940 yen, against 18,871 yen in 1887. No estimate is given of the value of the goods made for use in Japan.

FORMS AND USES OF ENAMEL WORKS.

Whatever charm in colouring, in manipulative skill, or in the beauty of the decorative designs employed, may be claimed for the *shippo* works of Japan, it must be confessed that as regards form they, in common with most of the other art works of the country, altogether lack grace and elegance; they are, indeed, often unlovely in this respect, and their only attractive feature is a certain quaintness which some of them possess.

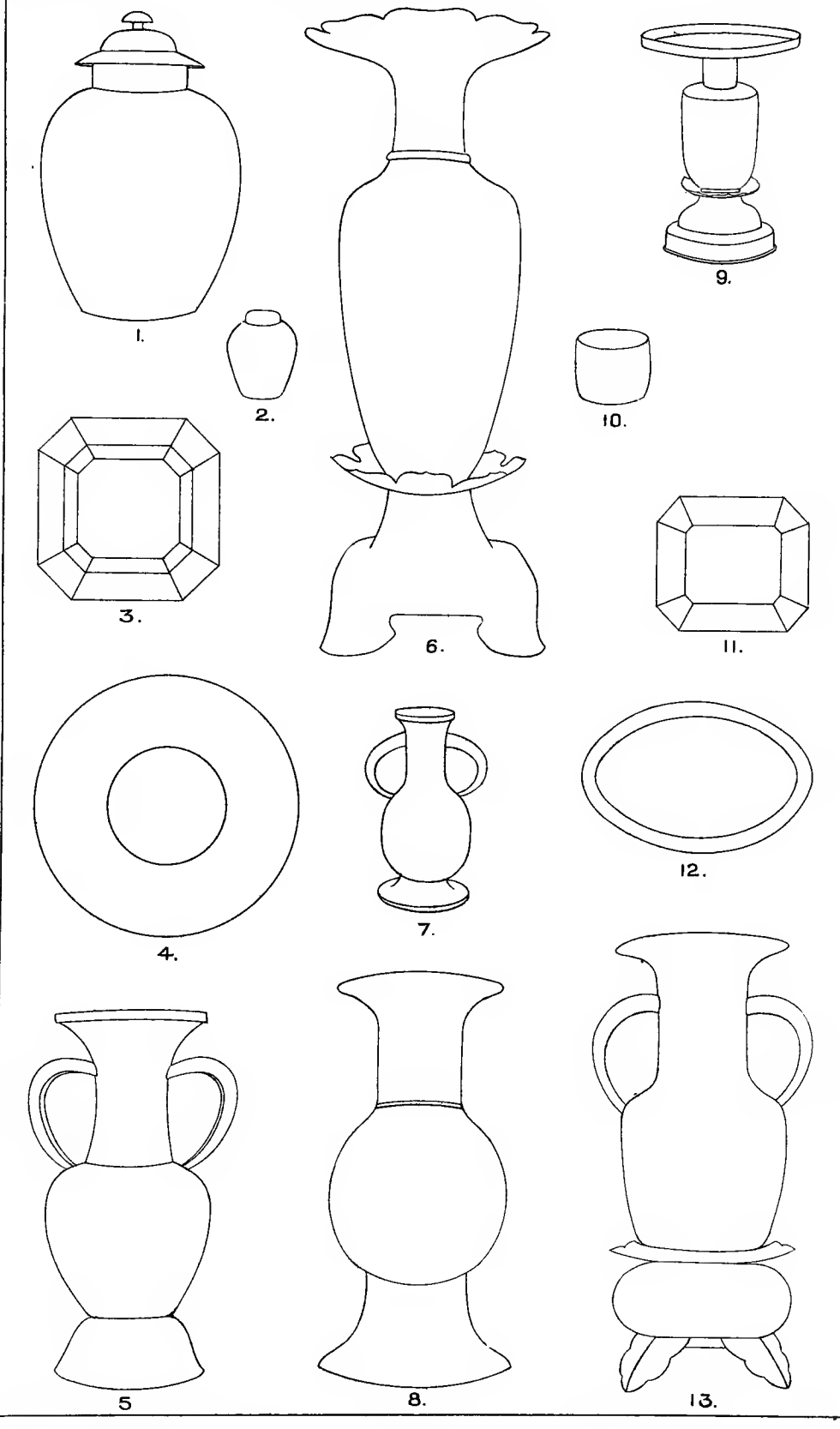
The Early ware appears to have been made chiefly in the form of circular dishes, bowls and cups, which do not require illustration.

The Middle-period works comprise a great variety of objects which were used for many purposes.

We may, perhaps, associate with the ceremony of tea drinking, known as *chanoyu*, such tea jars as Nos. 1 and 2, the water pots, Nos. 16 and 23, and some of the flower vases which are referred to later.

Of objects in more general use there are dishes of various forms, as shown in figures Nos. 3, 4, 11, 12 and 25, braziers for warming the hands, jars for holding writing brushes, basins used in smoking cases, small boxes in which colouring matter for sealing or stamping is carried, cake bowls and boxes, small bottles for *sake*, such as No. 26, and other bottles of a larger size, No. 15,

The most favourite form with the *shippo* worker was the flower vase, in which some of his choicest work is seen; numerous examples of these vases are shown in the accompanying plates; they are of two kinds, those with the flat dish-shaped tops, such as No. 9, on which the characteristic bouquets of the Japanese are arranged, and others, these being by far the most numerous, with open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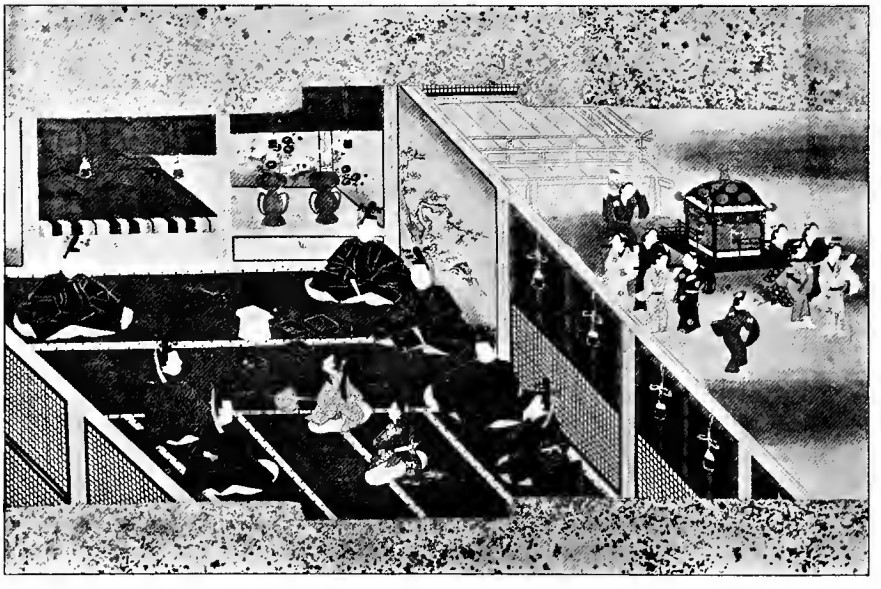
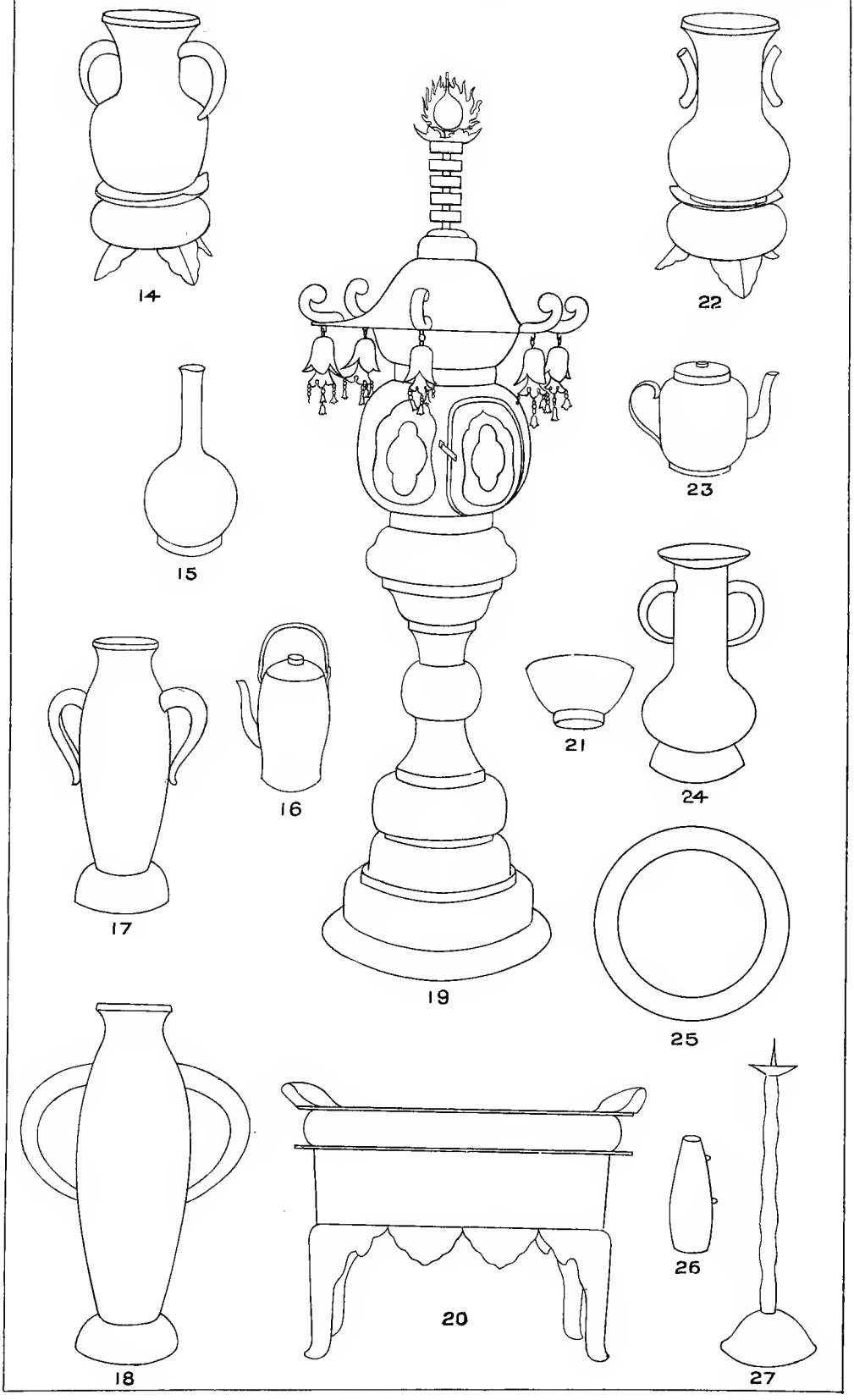
mouths, examples of which are given in Nos. 5–8, 13, 14, 17, 18, 22 and 24.

It is to these vases, which are generally found in pairs, that reference is made in the Notes, page 54, and in confirmation of the opinions there expressed we may introduce a scene in the Imperial palace, copied from a Tosa *makimono* of the seventeenth century, in which the Mikado is shown attended by his court, and on the *tokonoma*, beside the dais on which he is seated behind the half-drawn blind, is a pair of vases. We do not know of what these vases were made; they certainly are not of pottery, nor do they resemble any bronzes we have seen, and it is only amongst *shippo* works that we find anything analogous to them in form. In the position they occupy, they possess additional interest in connection with the theory advanced in *Japanese Enamels*, that these works may have been made for use in the Imperial temples, for vases of this description would form part of the furniture of such temples, in common with some other of the objects illustrated in our plates, amongst them the lantern, No. 19, the candlestick, No. 27, and No. 20, the table on which sacred books of the Buddhists were placed.

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SIGNATURES AND OTHER MARKS.

The singular infrequency of makers' signatures upon *shippo* wares has been commented upon in the Notes, page 38, and from what is there said it will be seen that they afford us little information as to when and where they were made; and other marks, given in the accompanying plate, add little to our knowledge on this subject.

Nos. 1 and 3 to 5 are found upon Early ware: 1 reads *Jiu*, meaning longevity; 3 and 4 read *Fuku*, meaning prosperity; 5 is the signature *Shiou*, referred to at page 39.

Copied from Middle-period ware we have Nos. 2 and 6 to 13: 2 is another form of *Jiu;* 6 is the inscription referred to at page 40; it reads *Bishiu*, *Yasumatsu*, *Chiozo*, meaning that the example from which it is copied was made by Chiozo, of Yasumatsu, in the province of Owari; 7 is the signature *Giokushodo* mentioned at page 40; 8 is the character *Jiu*.

No. 9.—These characters form part of the decoration of a pair of flower vases; they are a burlesque of a well-known Japanese poem, which is said to have been composed by a lady named Kamei Shokin in answer to the solicitations of her lover.

They read:

Fuso daiichi musume konsho tameni kimi hiraku.
Hana no shini o shiranto hottseba sanko tsuki o funde kitare.

Which may be rendered into English, as follows:

'Tis the first plum in Japan,
It will bloom to-night for your sake,
If you wish to know the true will,
Come at twelve o'clock when the moon is bright.

This verse is interesting as affording a clue to the date of the vases on which it appears. The lady named was a daughter of Kamei Bumpo, who lived 1774–1836. The vases are Middle-period ware of poor quality, showing some traces of the colours and ornamental designs found upon the table signed *Giokushodo*.

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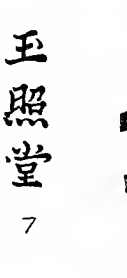
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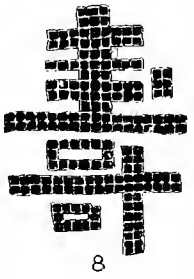
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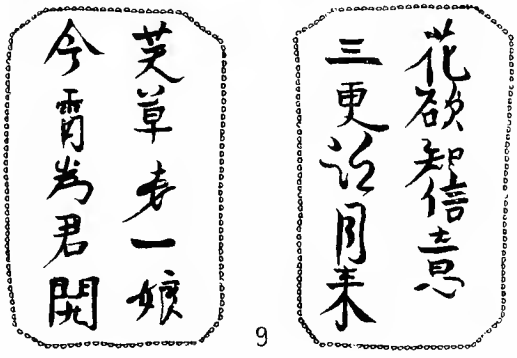
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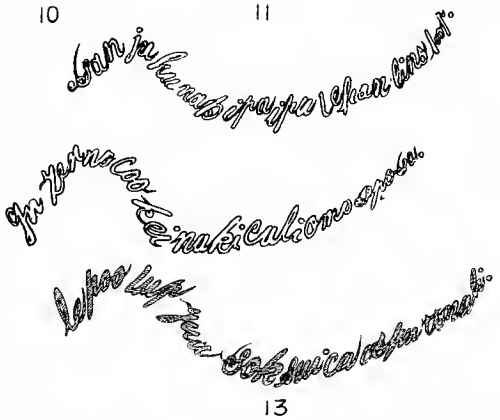
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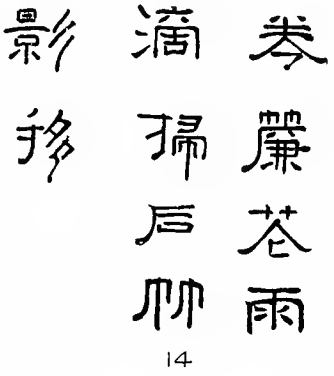
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No. 10 reads *Dai mitsu uroku*; the literal translation is Great three scales, it may be the mark of the maker. No. 11 is the old style of the character *Man*, meaning Ten thousand, A myriad, All, and so forth. The figure is common to many countries under various names. This form of the character is now obsolete in Japan. The meaning of 12 is not clear. No. 13.—These three inscriptions appear upon the table signed *Giokushodo*; they are rendered by *cloisons*, and form part of the decoration of the table. They are a medley of Dutch and Japanese written in English characters, the meaning of which has not been ascertained.

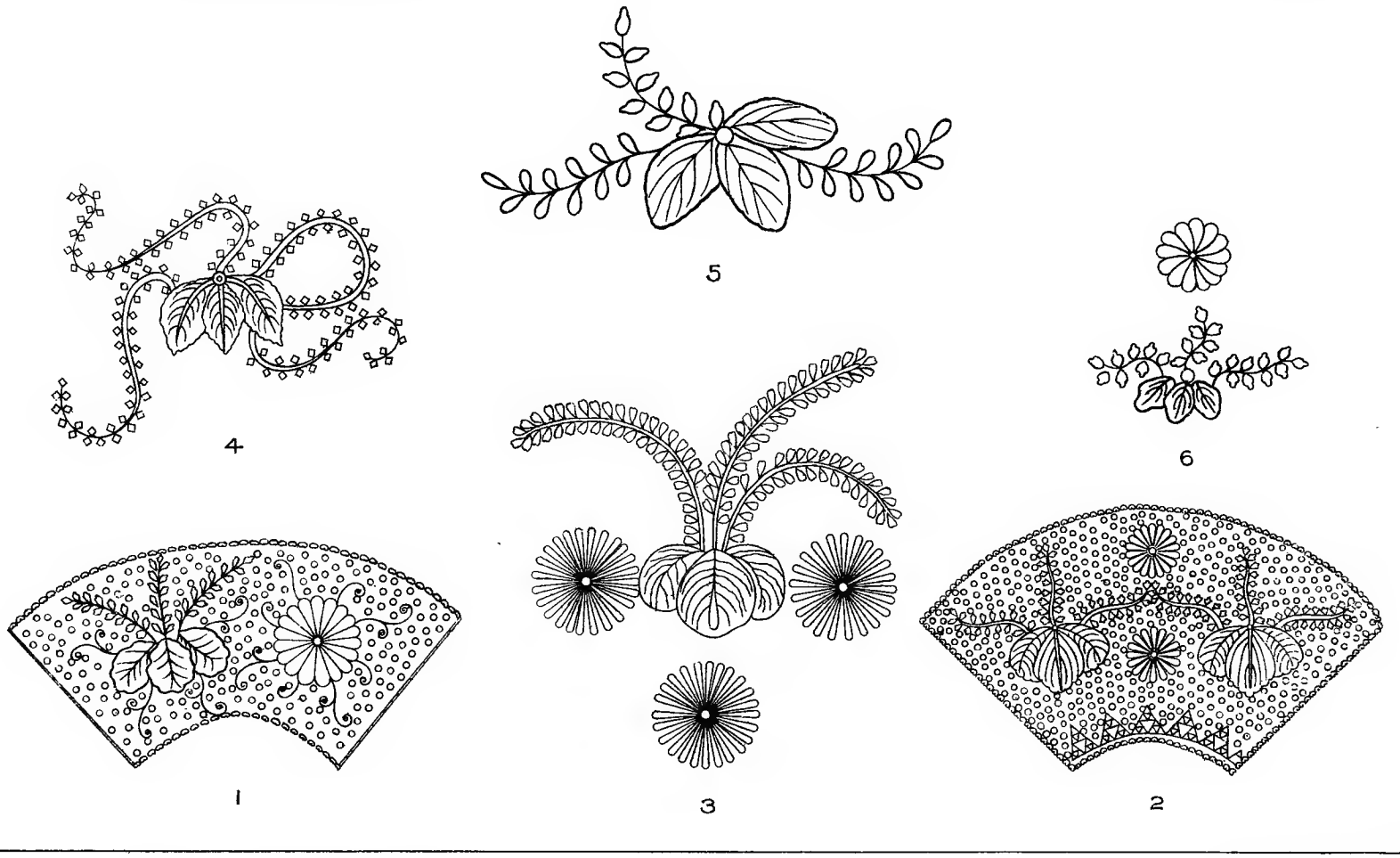
No. 14 forms part of the decoration of a Modern work, a dish of painted enamel; it reads:—

Ren o makeba kau shitadaru,
Ishi o harayeba chikuyei utsuru,

As I raise the curtain the rain drops from the flowers,
As I sweep the stone the shadow of the bamboo is reflected.

No. 15, taken from a bowl of *cloisonné* enamel upon porcelain made in Owari since 1870, is a forgery of a Chinese inscription. It reads: *Dai Ming, Manreki nen sei;* meaning: Made in the period of Manreki (Wan-li, 1573–1619 A.D.), the dynasty of Dai Ming.

The presence of the Imperial badges upon certain examples of Middle-period ware has been referred to in the Notes, and examples are given in the accompanying plate from which it will be seen that they are rendered with some freedom of detail. The various methods of drawing these badges is fully discussed in *Japanese Enamels*, where illustrations are given showing that considerable latitude has existed in this respect, and it is unnecessary to again discuss the matter here. Nos. 1, 2, 3. and 6 show the *kiku* and the *kiri* badges in combination, and Nos. 4 and 5 the *kiri* alone. All these appear upon works of merit, and Nos. 1–3 are copied from the objects of exceptional beauty which form the group referred to at page 8.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THE HIRATA FAMILY.

The Hirata family enjoys, we think, the distinction of being the only *shippo* workers whose names are recorded in Japanese text-books, amongst which we have consulted the *Soken Kisho*, *Kinko Benran*, *Zanko Furiaku*, *Kiyu Shoran*, *Kogei Shirio*, and others.

Its history, as set forth in the works named, is not only singularly meagre, but also, in some respects, incorrect as we find from information derived from private sources; and in writing this, we fear but a very imperfect account, we have had the advantage of assistance from native friends, through whose influence we have been permitted to have access to the family papers, and especially to the Family chronicle, which have been placed at our disposal by Mr. Ohki, guardian of the present representative of the family, to whom we offer our best acknowledgements.

This record, which was compiled by Hirata Nariyuki, the sixth of the line, who died 1769, not only furnishes much information about himself and his predecessors, but also affords us some insight into the relations which existed between the artists of the Tokugawa period and their princely patrons, and shows us the conditions under which they, and, no doubt, other artists, whether painters, lacquer workers, or makers of sword furniture, produced for the Shogun and nobles the beautiful works which are associated with this, the most glorious, epoch in the art of Japan.

The Chronicle describes the ceremony of appointment, made through the great officers of the household, the allotment of a dwelling, and the allowance of food for the artist and his family, the rewards in the form of money and garments, the grant of certain privileges which were

generally accorded only to the warrior class, and other information of interest which is set forth in the accounts of the various members of the family.

Hirata Donin, the founder of the house, was a native of Mino, and practised the art of working in metals at Kioto, at that time the capital of the country.

The earliest mention of Donin we have found in any books, or in the Chronicle, is in the period of Keicho, 1596–1614, but probably he was working before that time because he had then apparently achieved a reputation as an artist in *shippo*, and we have been told that documents are in existence proving that he practised the art in the time of Hideyoshi, who died in 1598. This may be so, and it would account for the varying degrees of merit exhibited in the works attributed to him, and it may also indicate that the period over which he worked was a lengthened one; he died in 1646, and perhaps he was one of the patriarchs we are familiar with in the history of Japanese art, amongst whom may be mentioned Sesshiu, Soyetsu, Hokusai, Zeshin, and many others, who reached the age of fourscore and upwards, and retained their skill until the last.

Whether Donin invented the special class of enamelling with which the family is associated is not known, for the word *kaden*, used in the Chronicle, may mean either that he inherited the knowledge of his art, or that he was, in virtue of his office, permitted to transmit it to his descendants. However this may be, there is no doubt that he is the first Hirata of whom anything is known, and that he is accepted as the founder of the school. In passing, we may mention that the statements made in some text-books, that he was taught by Corean and European artists, is not confirmed by the Family chronicle, and may safely be dismissed as incorrect.

Without anticipating the fuller information given later, it may be mentioned that Donin was summoned in 1611 by

the Shogun to his country residence at Shizuoka, a retreat where Iyeyasu spent the closing years of his life and where the last of his descendants has lived in dignified retirement since his deposition.

He received the appointment of chaser in metals and *shippo* worker, a dwelling was allotted to him, with rations of rice, and many gifts were made to him. Here he followed his employment until 1616, when he was called to Yedo. Thenceforward he and his descendants served the court until the downfall of the Shogunate in 1868. In more recent days, members of the family have been employed by the Imperial government as medallists.

THE CHARACTER OF THEIR WORKS.

In endeavouring to form an opinion of the character of the works of the Hirata family, we labour under several disadvantages. Few examples have left Japan, and there is a complete absence of information about those remaining there, either in the native books or in the family papers; and, further, we have to consider with reserve the information furnished by Japanese experts, which, on this subject at least, is always imperfect and often obviously incorrect.

There is a further difficulty in the fact that the works of the first seven generations were more frequently unsigned than signed. The Family chronicle is altogether silent regarding signatures, and the *Zanko Furiaku* and *Kinko Benran* mention only the fourth Hirata as having placed his name upon his works, but the information we have gathered in Japan leads us to believe that the first seven members of the family only occasionally signed their works, whilst their successors generally did so.

A sufficient number of authentic examples have, however, become available to enable us to form an idea of the works of the school and of the characteristics of some of the members of the family, but until we have the opportunity

of examining a greater number of signed examples it will be advisable to defer forming very definite conclusions or to attempt to identify the unsigned works with individual artists, and to direct our attention chiefly to the signed specimens.

The Hirata work differs in many respects from the Middle-period ware; indeed, beyond the fact that both are *cloisonné*, there is little affinity between them.

In the former, the *cloisons* are of gold, the enamels both translucent and opaque, with their surfaces ground and unground; whereas in the Middle-period ware the *cloisons* are of brass, and the pastes always opaque and ground. The latter are upon copper foundations,* whilst the Hiratas employed a variety of metals, comprising iron, *shakudo*, *shibuichi*, various coloured bronzes, and occasionally silver and lacquer, on which to display their works. In another respect also the schools differ widely in their application of the art, for whilst the surfaces of Middle-period works are completely covered with *cloisons* and enamel pastes, the Hirata craftsmen merely ornamented the grounds of the objects treated.

In the sizes of the pieces made by the two schools there is also a marked difference; the Middle-period works were often large, in the form of temple furniture, flower vases, and so forth, whilst the Hirata family, which, as we know, was attached to the court, appears to have confined itself chiefly to such small objects as were associated with the decoration of the sword, and the largest works we read of in the Chronicle are vessels employed in the ceremony of perfume-burning, two of which are illustrated in Plate C. Larger pieces than these were probably not made, indeed, we have heard from a connection of the family that the most important work, as regards size, ever

*It has been mentioned (p. 6) that in a few instances the foundations and *cloisons* of this ware are of white metal; we find from recent tests that, in one piece at least (No. 33 in the catalogue in *Japanese Enamels*), the *cloisons* are of gold.

produced was a ferrule, not much more than an inch in diameter, ordered by the Shogun for a spear, the blade of which had been used by the warrior Minamoto Tametomo. This ring would encircle the aperture into which the blade was inserted, and, judging by those we find upon spears which have come into our possession, the surface available for decoration would not exceed one inch in diameter by 2½ to 3 inches in length. This, as we have said, is considered in Japan to be the largest piece ever made; but, on the other hand, we have before us the *koro*, signed by Narimasa, illustrated in Plate C, which has a surface of 9½ by 2½ inches, and the *shuro* by Narihisa, referred to later, which measures 6 by 5 inches, with a depth of 2¼ inches.

We have already remarked that the method followed by the Hiratas was to ornament the surface of the object to be decorated with a number of small subjects and devices.

The ornamental forms employed are of great variety, including the *Takara mono*,* or the Precious things, a collection of figures symbolical of health, wealth, comfort, sweetness, luxury, and so forth; with these are found minute rosettes and blossoms, circular and fan-shaped medallions, and illustrations of the poetical associations so dear to the Japanese. There are also sprays of flowering plants, and birds, and sometimes the *kiri* and other badges.

These figures are executed in a manner peculiar to the school; the designs are outlined in gold ribbons or wire, fixed to a metal base, the various parts of the subject being filled in with enamel pastes, which are afterwards vitrified, and the completed works are then inserted in cavities prepared for their reception in the article decorated.

The pastes used are of many colours, amongst them

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*These forms, and the poetical associations referred to, are illustrated and their significance described, in *Japanese Pottery*. Some of the *Takara mono* are shown on the cover of this work.

white, green, brown, red, yellow, blue, purple, and lilac, and also colourless enamel; the surfaces are ground or left untouched, as the case may be.

We find the most characteristic and beautiful work of the school in the translucent enamel; the pastes generally employed in this process are either colourless or green, or occasionally red, and their effect is heightened by the metal grounds on which they are disposed.

The grounds have hitherto been supposed to be always of gold, but three plates we have tested prove to be of silver, gold, and copper respectively; gold was, no doubt, frequently employed, and the effect in the deep yellow translucent enamel may have been obtained by colourless paste disposed upon that metal; on the other hand, it is probable that the translucent white and green enamels have silver bases.

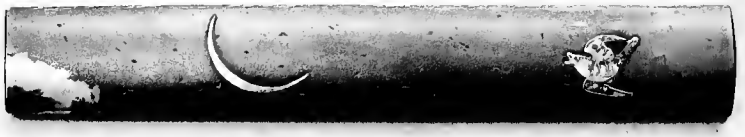
One other form of decoration remains for notice: the small figures executed in gold wire, either incrusted or inlaid, generally in spiral forms or dots, without the addition of any enamel paste; and occasionally we find silver employed in a similar manner.

From what we have said it will be observed that the methods of the Hiratas differ altogether from those of the makers of Middle-period ware, and that the works of the former are more in the nature of jewellery, and from this point of view they will bear comparison with the best western work of the same character.

It may here be mentioned that many sword guards, which certainly were not made by the Hirata family, have been ornamented at a later period by them, sometimes with their signatures added, but oftener without, and it is necessary to bear this in mind when one meets with such guards, for the name upon them will more probably be that of the maker of the guard than that of the enameller who decorated it. The guards so treated and ornamented by the Hirata family are, no doubt, the genuine works of more or less celebrated makers, but during the past two or three years a number of spurious guards, produced for the market, have

No. 1.

No. 2.



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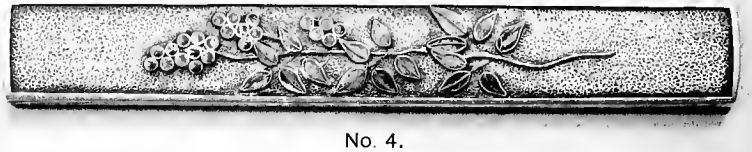
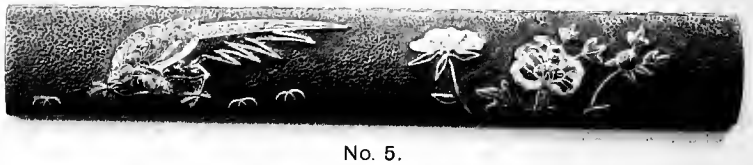
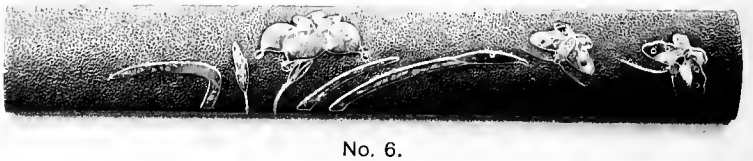


No. 4.



No. 5.



No. 6.

been decorated with devices in enamel, either after the Hirata style, or in a fashion which shows, by the character of the workmanship and the colours of the pastes, that they were made for export by the *shippo* workers of the present day.

SIGNED WORKS.

The only signed work of Donin with which we are acquainted is the *kozuka*, in the writer's collection, shown in Plate A, No. 1. It is a highly interesting specimen; it is of iron, evidently of considerable age, and is signed Hirata Donin. The *shippo* work consists of a pheasant; the body of the bird is modelled in white enamel upon a copper base, and inserted in a cavity in the *kozuka* prepared for its reception; the wing and tail are in red, white, green, and blue enamels, worked with gold *cloisons* upon a gold base, and fixed on to the body. The enamels are all opaque, with the exception of five of the feathers, which are rendered in translucent green. The *cloisons* are heavy, and in this, as in all other respects, the work lacks the delicacy and refinement which characterise the later examples of the school.

Another specimen, unsigned, in the same collection, has been attributed by a Japanesse connoisseur to Donin. It exhibits a marked advance in delicacy of design and in workmanship upon that displayed in the signed example, and if we may believe that Donin exercised his craft under Hideyoshi, it would appear reasonable to suppose that the signed *kozuka*

EXAMPLES ILLUSTRATED IN PLATE A.

They are the size of the originals.

		IN THE POSSESSION OF
No. 1.	A *kozuka*, by Donin	Mr. James L. Bowes.
No. 2.	do. by Narikazu	do.
No. 3.	do. by Narihisa	do.
No. 4.	do. by Narikado	do.
No. 5.	do. by Narisuke	Mr. E. Gilbertson.
No. 6.	do. by Narisuke	Mr. M. Tomkinson.

we have described belongs to that period, and this, the unsigned one, to the Tokugawa epoch, in which, indeed, it is placed by the connoisseur who brought it for me from Japan.

In view of this opinion we may describe the specimen. It is a *kozuka*, of *shakudo*, ornamented with a palace blind of fine strips of bamboo, over which trail branches and leaves of the *aoi*, or hollyhock. These subjects are rendered by the two methods of *champlevé* and *cloisonné*, the designs being cut out of the *shakudo* ground, or outlined in gold *cloisons;* the pastes employed—green, white, red, and dark blue—are opaque. The entire subject is ground flush with the *shakudo* surface, showing no relief in any part nor sign of having been inserted in plaques, differing in these respects from the work last described and those of the later members of the family. We see no reason, however, for doubting that it is of that school, but we cannot agree with our native friend, who founds his opinion that it is the work of Donin upon the presence, in association with the palace blind, of the *aoi*, from which the badge of the Tokugawa is derived. We fail to see the significance of this feature in connection with Donin any more than with the other members of the family, all of whom worked for the court, and if further reason was required for caution in accepting the assignment of this specimen to Donin, we have it in the pair of *fuchi*, signed by Harunari and Narimasa, in Mr. H. Seymour Trower's collection, illustrated in Plate B, where we find the *aoi* also employed as a part of the ornamental design. This proves, to our mind, the necessity of exercising reserve in attributing specimens to Donin, or, indeed, to any individual member of the family, until our information is greatly enlarged as to the personality of their work.

Passing now to the successor of Donin, his eldest son Narikazu, who was working at the same time as his father, for he had an audience of Hidetada, who ruled from 1605 to 1622, we learn that he was directed to make furniture for an ancient blade and on completion of the work was ordered to carry the weapon to Kioto, in attendance upon the

Shogun; this, and other matters, showing the favour in which he was held at the court, are set forth in the Chronicle.

We are, however, told nothing of the character of the furniture referred to, and as we have seen only two signed examples of his work, our knowledge is necessarily imperfect. Although neither of these indicates an approach to the more beautiful works of some of his successors, they are interesting as early examples of the translucent enamel pastes and the small inlays characteristic of the school.

The *kozuka*, illustrated (Plate A, No. 2), in the writer's collection, is of red bronze, ornamented with a representation of the *Oshidori*, or the Beautiful ducks, emblematical of conjugal felicity; the ducks are rendered with gold *cloisons* in white, green, yellow, and red translucent, and dark blue opaque, enamel pastes, the work being rather crude but still superior to that in the signed Donin *kozuka*. A fracture in the enamel has enabled us to test the base to which the *cloisons* are attached, and it proves to be of silver.

The other signed example of this artist's work, a *kozuka*, of *shakudo*, ornamented with a fence to which clings an *asagao* with leaves and flowers in green and white enamels, is of a similar character to the work just described.

With the third member of the family, Narihisa, who succeeded his father Narikazu in 1648, we enter upon a new and interesting development in the art, if we may judge by one of the two signed examples of his work we have seen.

The first is the *kozuka*, in the writer's collection, illustrated in Plate A, No. 3. It differs little from Narikazu's work just referred to. It, also, is of red bronze, and is ornamented with the association of *Tsuki-ni-hototogis*, the Moon and the cuckoo, emblematical of prudence and honour. Gold cloisons are used in the modelling of the bird; the enamels employed, white and green, show a rather greater degree of translucency than in the earlier work by Narikazu.

The other example is a *shuro*, or handwarmer, of iron.

It is a very interesting work, affording as it does an early illustration of the most characteristic work of the school, namely, the powdering of a surface with a number of small ornamental figures, outlined, upon metal bases, in gold ribbons or wire, filled in with white and coloured enamel pastes, and afterwards inserted in cavities.

We find upon this example many of the forms so generally employed by the more recent members of the family, especially by Harunari and Narimasa, the eighth and ninth in descent, both of whom were particularly skilful in their work. The devices, about twenty-five in number, none of them larger than a threepenny piece, include many of the *Takara mono*, butterflies, leaves, chrysanthemum blossoms floating in a stream, and other forms, all of which, outlined with gold *cloisons* and filled in with enamel pastes of various colours, serve to enrich the iron surface of the *shuro;* the enamels are opaque, with the exception of a few in translucent red. There are also the spirals of gold wire which are so generally found in Hirata work, and of which instances may be seen in several of the illustrations.

Narihisa was succeeded by his son, Shigekata, in 1671, but, although he lived until 1714, we have not seen any examples by him that we can identify; he sometimes signed his work with his name, or simply with that of Hirata, but as the latter characters may also have been used by other members of the family, specimens bearing them can not be associated with this artist.

The next in succession was Narikado, the eldest son of Shigekata, who received an appointment at the court in 1703, during the lifetime of his father, whom he succeeded in the family office on his death, eleven years later.

Narikado appears to have been a prolific worker, for we hear of his receiving extra remuneration on account of the large quantity of metal and *shippo* work which he produced, and he occupied the office until his retirement in 1743; we have, however, seen only three signed examples, and perhaps there may not be many in existence, for he

seldom signed his works. None of these specimens possess any merit. The *kozuka* in the writer's collection, illustrated Plate A, No. 4, is of silver with a branch of a plant, perhaps the *nanten*, coarsely executed in relief with gold *cloisons* and filled in with translucent green, opaque russet and purple enamels. Another *kozuka* which we have seen is ornamented in a similar manner—green, brown, and blue enamels being used. The third example is a lacquer *inro*, belonging to Mr. Stuart M. Samuel, decorated with butterflies, leaves, and flowers, rendered in red, green, white, and pink enamels, the execution being similar to that in the pieces already described. All these specimens are distinctly inferior to anything signed by or attributed to other members of the Hirata family. The *inro*, however, is interesting, for it is signed "Hirata Narikado, aged 81."

The sixth Hirata, Nariyuki, was the writer of the Family chronicle, to which we are indebted for much of the information we have about his predecessors and for a somewhat full account of his own life.

He was granted permission to work for the court in 1734 and inherited the family occupation upon his father's retirement in 1743. We are told that he was honoured with an order to make the furniture of a sword, intended for presentation to the Mikado, but nothing is recorded as to the character of this or other of his works, and they were, we learn, generally unsigned.

Of the succeeding members we know little or nothing beyond what can be gathered from their works, of which a fair number of examples have been received.

Narisuke, the seventh member of the family died in 1816. We have seen six of his signed works, two of which we illustrate in Plate A.

No. 5 is a *kozuka*, in Mr. Gilbertson's collection, of *shakudo* with grained ground, ornamented with a pheasant and *botan*, executed in low relief with gold *cloisons*, which are heavier than those generally used; the enamels employed are translucent green, and opaque red and white.

No. 6 is also a *kozuka* of *shakudo*, in Mr. Tomkinson's collection; it is decorated with a plant, the *ayame*, and butterflies, rendered in translucent green and white, and opaque white, red, and purple enamels; the *cloisons* are finer than those employed in the piece last described.

The other examples are a brush-holder, in the writer's collection, and three sword guards. The *yatate*, an iron case for holding the brush used in writing, is powdered with very small medallions, containing flowers and so forth, sixteen in number; they are executed with gold *cloisons* and coloured enamel pastes, chiefly opaque, with some slightly translucent; the whole of the work is carelessly done, and the piece is interesting only as a specimen of this artist's work in iron with the small inlays.

The guards comprise one of iron, in the same collection, chased with the badges of some noble, to which five inlays of enamel have been added; their execution is fairly good, but not altogether satisfactory. Another iron guard is ornamented with a helmet, fan, baton, and various military accoutrements, all of which are well rendered in translucent and opaque enamels, each subject being carefully inserted in cavities and left in slight relief. The third guard, of *shakudo*, in the collection of Professor Church, is interesting as bearing the artist's second name of Ichizo.

With the eighth and ninth members of the family, Harunari and Narimasa, we reach what we think may be considered the climax of the art. Nothing can exceed the beauty and refinement of the works by these masters which have come under our notice, some of which we are able to illustrate but only in a manner which fails to convey any idea of their exquisite workmanship and colouring. These artists worked chiefly during the first half of the present century; we do not know when they commenced, but we find that Harunari died in 1840, and Narimasa in 1858, so that both of them flourished during the period of Tempo, 1830–1843, an epoch when, as we have said, Japanese art was undefiled by European influence. With the genius to design, and the skill to

No. 7.

No. 8.

No. 9.

No. 10.

No. 12.

No. 13.

execute, they produced works infinitely superior to anything, so far as our knowledge goes, achieved by their predecessors.

Amongst the examples we have seen are various sword mounts, the *tsuba*, *kozuka*, *fuchi*, and *kashira*; *koro* and *netsuke*, which are executed upon iron, *shakudo*, *shibuichi*, and coloured bronzes. They are generally powdered with the ornamental forms associated with the school, rendered in gold *cloisons* and enamel pastes, translucent and opaque, the former often of exquisite quality; their works are further enriched with the spirals and other devices in gold wire of which we have spoken, and they have the added beauty of skilful chasing, and, in some of the works of Harunari, we find *shakudo*, silver, and *shibuichi* blended or inlaid.

Coming now to our illustrations, we have a sword guard from Mr. Gilbertson's collection, No. 7, Plate B; it is an iron guard, made by a Miochin, decorated on both its faces by Harunari with small medallions containing blossoms, in opaque white, blue and pink, and translucent white, disposed upon a ground of translucent green. In addition, there are other forms rendered in gold wire and enamels.

In the same plate are shown a *fuchi* and a *kashira* of iron, No. 8, in the writer's collection, which are ornamented in the same fashion; the oblong panel upon the *fuchi* contains a miniature rendering of the *Sho-chiku-bai*, and on the *kashira*, in two fan-shaped medallions, we see the favourite associations of *kiku-sui*, chrysanthemums floating upon a stream, and of *kumo-ni-gan*, wild geese and clouds.

EXAMPLES ILLUSTRATED IN PLATE B.

They are the size of the orginals.

		IN THE POSSESSION OF
No. 7.	A *tsuba*, by Harunari ...	Mr. E. Gilbertson.
No. 8.	A *fuchi-kashira*, by Harunari...	Mr. James L. Bowes.
No. 9.	A *kozuka*, by Harunari ...	Mr. M. Tomkinson.
No. 10.	A *fuchi*, by Harunari ...	Mr. H. Seymour Trower.
No. 11.	A *fuchi*, by Narimasa ...	do.
No. 12.	A *kozuka*, by Haruyuki ...	Mr. W. L. Behrens.
No. 13.	A *fuchi*, by Haruyuki ...	Mr. H. Seymour Trower.

The *kozuka*, No. 9, in the same plate, from Mr. Tomkinson's collection, illustrates Harunari's use of the various alloys and metals, *shakudo*, *shibuichi*, and silver being banded alternately, and the surface is enriched with forms in opaque enamels and gold wire.

The *fuchi*, No. 10, is a highly interesting example of Harunari's work, illustrating as it does his skill as a chaser in metals, as well as his proficiency in *shippo* working. The object is of *shakudo*, and is ornamented with the cap worn by nobles, known as *kammuri*, chased in high relief, with the accompanying cords in chased gold; on either face of the *fuchi* are two leaves of the *aoi*, exquisitely executed in translucent green and white enamels. This beautiful specimen is in the collection of Mr. H. Seymour Trower, from which the following example is also taken.

No. 11 is a *fuchi*, identical with that just described in every detail, excepting that a riding whip is chased upon it in place of the cap; they are, indeed, a pair, but this number is signed by Narimasa. We may, perhaps, assume that they form part of the furniture made for a pair of swords by order of the Shogun by these two artists, for we know that Harunari and Narimasa worked at the same time.

Other examples of Harunari's work in Mr. Behrens' and other collections, show much variety of treatment, but need not be further referred to here.

But the most exquisite work of the Hirata school we have seen is a perfume burner, in Mr. Tomkinson's collection, shown in Plate C, signed by Narimasa. It is of *shakudo*, with a delicately grained surface, on which are disposed twenty-five of the *Takara mono*; the skill with which these subjects are executed is surprising, for each of them is outlined with gold *cloisons* upon a metal plate, curved to suit the rounded surface of the *koro* in which they are inlaid, and still the *cloisons* are as accurate as if the plates had been level. The object is further enriched with numerous spirals and dots of gold. Our illustration is the best that monochrome can do, but it fails to give the faintest idea

No. 14. No. 15.

of the skill in workmanship and beauty of colouring of this specimen.

Narimasa was succeeded by Haruyuki, who was born in 1838; he was still living in 1893, but we are told that he retired several years ago, perhaps unwilling to practice his inherited art under the new order of things which has obtained since the deposition of his princely employer in 1868.

We illustrate three examples of his work; they are of varying merit, and, when compared with the superb work by Narimasa just referred to, they may exemplify the decadence of Japanese art since the rebellion. But they still exhibit some of the characteristics of the school, and show no evidence of the feeling which animates those who have devoted their knowledge of the art to the manufacture of goods for export.

The most important of these specimens is a perfume burner, shown in Plate C, in the possession of Mr. James Gurney. It is of iron, and is ornamented with sixteen medallions filled with the *kiku* and other flowers, arabesques, and clouds, executed in translucent green and white, and opaque purple, red and white enamels; there is also the *kiri* crest, in chased gold, and the presence of this Imperial figure, in place of the symbol of the Tokugawa rule, perhaps indicates the changing feeling prevalent in the country at the moment this piece was made. The goldsmith's work in the knob of the cover is very delicate, especially that of the upper part and of the ring at the foot, both of which are admirable examples of filigree work.

The other works are a *kozuka*, No. 12, and a *fuchi*, No. 13, the former in the collection of Mr. Behrens, and the latter in Mr. H. Seymour Trower's possession. The *kozuka* is of *shakudo*, decorated with a leaf and half-opened

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EXAMPLES ILLUSTRATED IN PLATE C.

They are the size of the originals.

		IN THE POSSESSION OF
No. 14.	A *koro*, by Narimasa	Mr. M. Tomkinson.
No. 15.	do. by Haruyuki	Mr. James Gurney.

flower of the sacred lotus, emblem of purity, executed in green, red, white, and purple enamels, chiefly opaque, with some translucent, and with these are the customary spirals and points of gold. The *fuchi*, of red bronze and *shakudo* blended, has upon it plaques of opaque and translucent enamels, with devices in gold, all executed in the style of the artist's immediate predecessors.

Of Nariyuki, the eleventh member of the family, nothing is known to us either regarding his life or his work; he died in 1890, and the house is now represented by a minor.

Of unsigned works, evidently of the Hirata school, we have seen a fair number of examples.

The most remarkable of them is an iron vase in Mr. Gilbertson's collection; it is seven inches in height, and is decorated with twenty-two of the *Takara mono* and with several of the Tokugawa and *kiri* badges, all in translucent and opaque enamels; these are executed in the same masterly manner as those upon the Narimasa *koro*, with the further difficulty that the plates of some of them have a double curve to fit them on the neck of the vase. Mr. Gilbertson thinks this is a somewhat recent work.

Another unsigned work, a *kozuka* of *shakudo*, in the writer's possession is interesting as a specimen of perfect vitrification of enamel pastes. It is decorated with a representation of Fuji yama. The snow-capped mountain, the clouds which float across it, and the pine trees in the foreground, all outlined in gold *cloisons*, are rendered in green, purple, red and white enamels, opaque and translucent, so perfect that they have been left untouched, just as they came from the furnace.

Mr. Gilbertson has also a silver vase, 7½ inches high, which is probably quite a recent work; the body of this vase is covered with a raised design of European character filled in with opaque enamels. There is upon it a gold plate bearing the inscription—*Made by Hirata.*

平田 *Hira-ta.**

THE GENEALOGY OF THE HIRATA FAMILY.

彦四郎 *Hiko-shi-ro.**

I.

HIRATA DONIN, HIKOSHIRO.

The Family chronicle states that Donin lived in Kioto, and that he was summoned during the year-period Keicho, 1596–1614, to an audience by the Tokugawa Shogun, in the province of Suruga,† who ordered him to make various objects of metal sword-furniture, and articles of *shippo* work.

道仁 *Do-nin.*

The records add that the knowledge of the art was "transmitted" in the family, but the expression used does not make it clear whether the art was transmitted to Donin, or by him to his family. The word employed is *kaden*, which Hepburn renders as "anything transmitted in a family from one generation to another." It is possible, therefore, that Donin may have inherited his knowledge of the art, and there can be no doubt that he practised it in Kioto before he was summoned to the Shogun's court.

The records go on to say that in the sixteenth year of Keicho, 1611, he was appointed and received for his services ten rations of *fuchi* (*fuchi* is defined by Hepburn to be "rations in rice paid to officials or soldiers. = five *go*, = about one quart"). At the same time, a house with a frontage of

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*We need not repeat the characters for Hirata and Hikoshiro in our accounts of Donin's successors for, so far as we know, all of them used the family name of Hirata, in conjunction with their other name, in signing their works, but we have not seen any on which Hikoshiro is used.

†Shizuoka, a town on the Tokaido, in the province of Suruga, the great highway of the empire, was chosen by Iyeyasu as his retreat when he resigned his office to his son, and here his successors have, until recent times, retired from the busy city for rest and repose, and from time to time invited artists and scholars to their court.

nine *ken* (one *ken* = 6 feet) was given to him at Fuda-no-tsuji in Suruga, and subsequently he received many gifts. In the second year of Genwa, 1616, he was called to Yedo (now known as Tokio) and was confirmed in his appointment. In 1620 a house in the first street of Moto-Gofuku-cho was given to him. He died on the 28th March in the third year of Shoho, 1646.

Donin's appointment, in 1611, would be granted by Iyeyasu's son and successor, Hidetada, who ruled from 1605 to 1622, but we gather from the records that he had been summoned to Suruga at an earlier date—it may have been by Iyeyasu, who retired to Shizuoka in 1607.

Up to this point our information has been drawn from the family papers. Turning now to the *Zanko Furiaku* and *Kinko Benran*, we find it stated that he was a native of Kioto and a metal worker; that he learnt the art of *shippo nagashi* from a Corean artist by order of the Shogun, and was the Father of the art in Yedo; and further, that he died in the third year of Shotoku, 1713.

The date of his death, as given here, is obviously incorrect, and the statement that he learned the art from a Corean is not confirmed by the family records. In connection with this I may mention that a Japanese friend sends me a statement, said to be extracted from the Hirata chronicles, which runs as follows:—"During Kwanyei, 1624–1643, by command of the Shogun, he learned the art of *shippo nagashi* from a Dutch resident in Nagasaki." The date here given is clearly erroneous, and there is no confirmation of the statement that he learned the art from the Dutch in the family records which I have received.

Donin became Niudo, according to the family papers, but the date of his retirement is not named. (Hepburn says that the word Niudo was anciently used as a title; he adds that it means to forsake the world and enter the cloister or monastery, an act which is signified by shaving the head, retiring from active life, and resigning one's place to a successor.)

II.

HIRATA NARIKAZU, HIKOSHIRO.

Narikazu was the eldest son of Donin, and, whilst he was *heya-zumi*, that is, a son who, although grown up, still lives with his parents, had an audience of Hidetada, the second Tokugawa Shogun, and was employed by him; it is not clear whether the word *hoko*, which we translate as employed, means that he worked for the Shogun personally, or was appointed to the service of the Tokugawa court.

就一 *Nari-kazu.*

On the occasion of a visit of the Shogun to the court of the Mikado at Kioto, Narikazu was ordered to make the furniture for a certain blade forged by Yoshimitsu. This command was conveyed to him by Nagai Shinano-no-Kami. When the furniture was completed, Narikazu was directed to proceed in the retinue of the Shogun, in charge of the sword, to Kioto; on arrival at the capital, he handed it to Nagai Shinano-no-Kami at the castle of Nijo, and was rewarded with gifts of garments and *oban* (a large gold coin).

Narikazu also served Hidetada's successor, Iyemitsu, who ruled from 1623 to 1649. This Shogun, through Matsudaira Izu-no-Kami, ordered him to make incense vessels of *shippo*, and when these were completed, and met with the approval of the Shogun, he was permitted the honour of an audience, the introduction being made through Ando Ukio-no-Shin, and taking place in the White Hall, when he was the recipient of certain gifts, the nature of which is not stated in the family records. This event occurred in the eleventh year of Kwanyei, 1634.

After the death of his father, Narikazu was again received at court, in the third year of Shoho, 1646. The audience took place in the Azalea Hall; he then obtained permission to inherit the occupation of his family from Abe Tsushima-no-Kami, and he continued in the service of the Shogun, or the court, until his death, which occurred on the 1st day of June, 1648.

III.

HIRATA NARIHISA, HIKOSHIRO.

He was the eldest son of Narikazu. Whilst he was still *heya-zumi* he had audience of the Shogun Iyemitsu, and was employed at the court. On his father's death, in 1648, the Shogun's permission to succeed to the official occupation of the family, and to receive the customary emoluments, was communicated to him by Abe Bungo-no-Kami, the audience taking place in the Lustre Hall. Subsequently, in the third year of Sho-o, 1654, his request for permission to change his residence from the first street of Moto-Gofuku-cho to the sixth street of Yushima, was granted.

就久

Nari-hisa.

He died on the last day in February, in the eleventh year of Kwambun, 1671.

This artist is stated to have sometimes signed his works.

IV.

HIRATA SHIGEKATA, HIKOSHIRO.

He was the eldest son of Narihisa. In July, in the eleventh year of Kwambun, 1671, during the rule of the Shogun Iyetsuna, from 1650 to 1680, he was permitted to inherit the occupation of his family; the audience was held in the Lustre Hall, and the permission was granted by Hotta Bitchu-no-Kami; the Junior Elders (Waka-doshiyori) were also in attendance.

重賢

Shige-kata.

He was employed under Hisamatsu Kisaburo, superintendent of the makers of sword furniture, and worked as his father had done before him. He, like his predecessors, was permitted to carry the swords of a *samurai* and to wear *noshime*, a kind of clothes worn by that class on particular occasions only, but these privileges were withdrawn during the year-period of Tenna, 1681 to 1683.

He died on the 12th day of July, in the fourth year of Shotoku, 1714.

本常

Hon-jo or Moto-tsune.

He sometimes signed his works, but, as a rule, they were not signed; some authorities state that he signed them Hirata, and that he also called himself Honjo, or, as the characters may be otherwise read, Mototsune; this name was probably assumed after he retired.

V.

HIRATA NARIKADO, HIKOSHIRO.

就門

Nari-kado.

He was the eldest son of Shigekata. Whilst he was still *heya-zumi* he was allowed an audience of the Shogun Tsunayoshi, who ruled from 1681 to 1708, on the 1st day of January, the sixteenth year of Genroku, 1703, and was admitted to employment. On 29th September, the fourth year of Shotoku, 1714, he was permitted by Okubo Nagato-no-Kami, who was attended by the Junior Elders, to succeed to the inheritance of the family occupation; the ceremony took place in the Lustre Hall.

It is stated in the Family chronicle compiled by Hirata Nariyuki, the sixth in descent, that although Donin and his descendants were all workers in metal, orders had been given to his successors only for *shippo*, the art which had been transmitted in the family; in August of the sixth year of Kioho, 1721, Narikado petitioned that the orders for metal work might be renewed. The petition was granted on the 22nd December of the same year by Okubo Sado-no-Kami, who communicated the permission through Miyake Yaichiro and Matsudaira Denshichiro. From this time so much work was made by Narikado that he received as his remuneration every December five sheets of silver money at Go Honmaru and Nishi-no-maru, (it is not clear what the word *mai*, translated as "sheet," means, but perhaps the payment was made in paper money).

In his old age Narikado prayed for leave to retire, and his petition was granted on the 18th July in the third year of Kwampo, 1743, when permission was given to his son Kiuzo to inherit the family office. This permission was granted by Honda Iyo-no-Kami who was attended by the Junior Elders.

本常 *Hon-jo.*

Narikado, upon his retirement, assumed the title Niudo, and, according to *Zanko Furiaku*, the name Honjo or, according to *Kinko Benran*, that of Yeijo. He died on the 23rd December, in the seventh year of Horiaku (or Horeki), 1757.

永常 *Yei-jo.*

He sometimes signed his works, but generally they were not signed.

He had a pupil named Suga Nagaatsu, who is referred to later.

VI.

HIRATA NARIYUKI, HIKOSHIRO.

Nariyuki, the eldest son of Narikado, was the compiler of the Family chronicle, from which we learn that on the 1st January, in the nineteenth year of Kioho, 1734, he, whilst still *heya-zumi*, had an audience of the Shogun Yoshimune, who ruled from 1716 to 1744, and was granted employment.

就行 *Nari-yuki.*

In the month of August, in the first year of Kwampo, 1741, he received an order to make furniture for a blade forged by Saneyasu of Bitchu, which was to be presented to the Mikado by the Udaisho, the heir to the reigning Shogun, upon the ceremony of his *gembuku* (the ceremony of shaving off the forelock and changing the name of a youth on arriving at the age of fifteen, who then becomes a man). As a reward for this service, Nariyuki received ten sheets of silver money, the payment being made on the 22nd September in the same year, in the Lustre Hall, by Honda Iyo-no-Kami.

On the 18th July, 1743, the inheritance of the family office was permitted to Nariyuki.

He also had the name Kiuzo (as was stated in the account of his father). On the 25th September, 1743, his request that he might be allowed to assume the name of Hikoshiro was granted, after which time he was known by that name. This permission was granted by Honda Iyo-no-Kami, and communicated to him by Yokota Jurobei.

久藏 *Kiu-zo.*

Nariyuki remarks that, as he had performed the work hitherto done by his father, he was, in like manner, rewarded each December with five sheets of silver money, paid to him at Go Hon-maru and Nishi-no-maru.

In December of the fourth year of Kwanyen, 1751, he petitioned that he might be allowed to alter his name Hikoshiro to Ichizo. This request was granted on the 24th December, by Matsudaira Kunai Shoyu, and was communicated to him by Tsuchiya Sobei.

市藏 *Ichi-zo.*

In the introduction to the chronicle, Nariyuki states that he lived in the house in the sixth street of Yushima, in Yedo, which had been presented to his family by the Tokugawa Shogun. And, further, that he received ten rations for his remuneration.

From another source we learn that he occasionally signed his works, but that the majority of them were unsigned.

He died on 26th December, in the sixth year of Meiwa, 1769.

We may here refer to the extract from *Soken Kisho*, given on page 28, which mentions a Hikoshiro as living in the sixth street of Yushima, and remark that the statement may relate to this member of the family, or to any of his three predecessors, all of whom lived in the same house.

VII.

HIRATA NARISUKE.

All that we know of this member of the family is that he also had the name Ichizo, and that he lived in Kayacho, in the district of Shitaya, Yedo.

Nari-suke.

Ichi-zo.

It is said that he occasionally, but not frequently, signed his works.

He died 13th July, thirteenth year of Bunkwa, 1816.

We do not find any record of his having assumed the name of Hikoshiro.

VIII.

HIRATA HARUNARI, HIKOSHIRO.

It appears that he was known as Tomokichi before he assumed the name of Hikoshiro.

Haru-nari.

He not only worked in *shippo* for the Shogun Iyenari, who ruled from 1787 to 1837, but he appears to have had a special appointment as chaser in metals to the court.

Tomo-kichi.

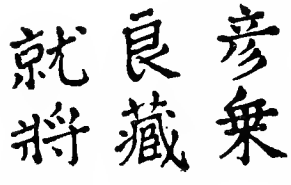
Harunari acquired his knowledge of chasing in metals from one Yasuda.

He signed his works. He died 2nd June, eleventh year of Tempo, 1840.

Harunari had several pupils, who are referred to later.

IX.

HIRATA NARIMASA.


Nari-masa. *Rio-zo.* *Gen-jio.*

Narimasa was chaser in metals, as well as *shippo* worker, to the Shogun.

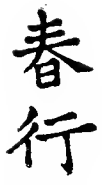
In after life he became Niudo, and assumed the name of Genjio; he also had the name Riozo, but we find no evidence of his having taken that of Hikoshiro.

He died 15th July, in the fifth year of Ansei, 1858.

He signed his works.

X.

HIRATA HARUYUKI, HIKOSHIRO.



Haru-yuki.

We have no information about this member of the family, except that he retired several years ago, and was living in 1893 when he was fifty-five years of age.

He signed his works.

XI.

HIRATA NARIYUKI, HIKOSHIRO.

Nari-yuki.

Nothing is found in the family papers about this member beyond the statement that he died 26th June, 23rd year of Meiji, 1890.

He signed his works.

XII.

HIRATA, HIKOSHIRO.

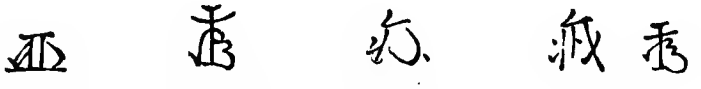
The present representative of the family, a minor, aged thirteen in 1893.

Upon some of the Hirata works we find the *kakihan* * as well as the signature of the maker, but it does not

*The *kakihan* is a written seal, as distinguished from a stamped one (*in*). It is the most ancient form of seal; it was in general use long before the *in* came into vogue, and was particularly affected by artists in the service of princes, and by the higher grades of the *samurai* class, up to the revolution, but since that event it has fallen into disuse.

The figure is sometimes composed of an arrangement of the initials of the owner, just as in Europe monograms are formed, but in other cases some learned man in the community would select an appropriate word, it might be loyalty, valour, or longevity, which, being written in classical characters, formed the *kakihan* of the youth who would assume it at the time of his *gembuku*, when he also received his *nanori* (a classical name selected, like the *kakihan*, by some friend at the father's request), and thus equipped he was held to have attained to man's estate and

occur very frequently and we have met with only those shown below; it will be seen that Haruyuki had two, of which one was previously used by Harunari.



Narisuke. *Harunari.* *Narimasa.* *Haruyuki.*

PUPILS OF THE HIRATA FAMILY.

Few specimens of the work of the Hirata pupils have become available for examination; indeed, we know of only four examples.

First amongst them is a sword-guard in the possession of Mr. Gilbertson. It is a splendid work, signed by Hirata Haruhiro, who also states upon it that he respectfully made it on a spring day in the eleventh year of Bunsei, 1828, in answer to the request of the Lord Daishoji. The guard is of silver, and is entirely covered with a number of orna-

---

to the privilege of wearing two swords in place of the single weapon he had carried as a lad. Under the present *régime* these customs no longer obtain; the second name must be given at the time of birth, or, at the latest, within a month after that event, and must be registered at the proper office. In passing, it may be mentioned that the names by which most of the Hiratas are spoken of, such as Narikazu, Narihisa, Shigekata, and so forth, were *nanori*.

Before leaving the subject we may relate a story which is told by Rai Sanyo in the *Nihon gwashi*. It refers to the time when Corea was invaded by Hideyoshi's warriors, and, we are told, that at a council of war when the assembled generals had agreed upon a course of action, and it was necessary that the decision should be recorded, and that each general should set his *kakihan* upon the paper, for the use of this upon important documents was imperative. Kato Kiyomasa, the most renowned of all the warriors there, having an unusually complex *kakihan*, occupied so long a time in writing it that Konishi Yukinaga, one of the generals present, taunted him on his delay, exclaiming, "Your *kakihan* is so involved that you would never have time to write it when you wish to sign your will upon your deathbed." Whereupon Kiyomasa retorted, "A warrior dies not in his bed, he dies upon the field of battle."

mental forms, chiefly derived from snow-flakes (*yukibira*), which are rendered in a great variety of coloured opaque and translucent enamels, with silver *cloisons* upon a ground of translucent enamel of deep gold colour.

The other examples are inferior to the foregoing specimen. Mr. Tomkinson has an iron guard decorated by Haruhisa, with medallions rudely executed in opaque and translucent enamels; other specimens by Haruhisa, in the writer's possession, a pair of *menuki* of *shibuichi*, are ornamented after the style of Harunari. There is also an iron guard, by Harutoshi, in the same collection, decorated with a number of the utensils employed in *chanoyu*, executed with gold *cloisons* in green and white opaque and semi-translucent pastes.

Two members only of the family, Narikado and Harunari, are mentioned as having had pupils, so far as we can discover from an inspection of the family papers and gather from other authorities.

The former had one only, who was initiated into the secrets of the art of *shippo nagashi* in the eighth year of Kioho, 1723, upon the condition that he should not impart the knowledge to more than a single pupil. His name was

Suga Naga-atsu.

SUGA NAGAATSU.

In speaking of him, the *Zanko Furiaku* remarks that "the art of *shippo nagashi* is exceptional. It is practised also (*i.e.*, elsewhere than in Yedo, where the book quoted was published) in the Kamigata" (*i.e.*, the higher part, meaning the part of the country near Kioto, where the Mikado resided, including Osaka and its vicinity), "but," the book goes on to say, "the wares made there are inferior in workmanship and beauty to those of Yedo."

He signed his works, and, according to the *Zanko Furiaku*, used the characters given on the left, which read: Buko Jorurizaka (no) junin, meaning *Resident in Jorurizaka, Buko;* it should be mentioned that Buko is a combined abbreviation of Yedo, Musashi, *bu* signifying the province of Musashi, in which Yedo is situate, and *ko* being an alternative reading of the character *ye*, which is an abbreviation of Yedo; Jorurizaka was probably a road or district in Yedo.

武江浄ルリ坂住人

Bu-ko Jo-ru-ri-zaka (no) ju-nin.

The *Kinko Benran* gives another version of the inscription placed upon his works by this artist, the characters on the right, according to this authority, being used. They read: Buko Ronruri no junin, meaning *Resident in Ronruri, Buko;* the purport of the last word has already been explained, and we are informed that Ronruri was probably a road or district in Yedo.

武江論ルリノ住人

Bu-ko Ron-ru-ri no ju-nin.

Harunari had six pupils who, according to the *Zanko Furiaku* and *Kinko Benran*, were instructed in the art of chasing in metals, no mention being made of *shippo* working having been taught, but we know that three at least of them, Harutoshi, Haruhiro, and Haruhisa, did practice that art, for we have described signed specimens of their work.

The names of the pupils are:—

HARUMASA.

春將

Haru-masa.

Harumasa, who was a member of the Otsuka family, was also known as Shichibei. The characters to the left read *Harumasa*, and those to the right, *Otsuka, Shichibei.*

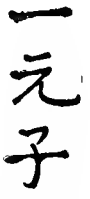
大塚七兵工

O-tsuka, Shichi-bei.

HARUTOSHI.

Haru-toshi.

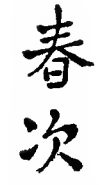
The characters to the left read *Haru-toshi*, and those to the right *Uchino Tojiro;* the translation is: Harutoshi, Uchino, the family name, and Tojiro a personal name. This artist also used the name of Ichigenshi.



Ichi-gen-shi.

Uchi-no, To-ji-ro.

HARUTSUGU.



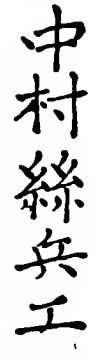
Haru-tsugu.

A third pupil was named Harutsugu; his signature is here given.

HARUHIRO.

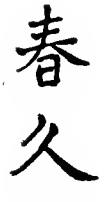
Haru-hiro.

The next pupil is Haruhiro, of the Nakamura family; he had also the name Itohei. The characters read: those to the left, *Haruhiro;* and those to the right, *Nakamura, Itohei.*



Naka-mura, Ito-hei.

HARUHISA.



Haru-hisa.

Haruhisa was of the Nishimura family; he had also the name Ginjiro. The characters to the left are *Haruhisa;* and those to the right read *Nishimura, Ginjiro.*

Nishi-mura, Gin-ji-ro.

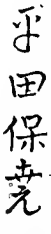
HARUTOMO.

Haru-tomo.

One more pupil remains to be noticed, Harutomo, a member of the Omura family. The characters read: those to the left, *Harutomo;* and those to the right, *Omura shi*, or Omura family.

O-mura shi.

We have already remarked that there is no mention of any members of the family having pupils except Narikado and Harunari. If this be correct, the custom of the family differed from that of other artists, whether painters, lacquerers, or makers of sword furniture, with whom it was usual to have numerous pupils. And as a matter of fact, we know that other Hiratas, whose names do not appear in the records either as masters or pupils, made *shippo* and chased metals. In the *Taisei Bukan*, published in Yedo in 1842, we find it stated that Hirata Hikogoro was then serving the Shogun as maker of *shippo*. Another instance is that of Hirata Yasutaka, whose signature appears upon a chased sword mount. Mr. Tomkinson has three sword guards decorated with *shippo* and signed with the following characters; two of the names it will be noticed do not occur in the lists we have given, and the characters used for Harumasa differ from those employed by Harunari's pupil of that name :—


*Hirata Yasutaka.**

Hirata Harunaga.

Hirata Nobuhisa.

Hirata Harumasa.

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* It will be seen that *yasu* forms part of the name of several of the members of the Awa family, referred to on the next page, but the character employed in their names differs from that used by Yasutaka, so that he cannot belong to that family.

THE HIRATA FAMILY OF AWA.

It has already been said that the Hirata family founded by Donin originated in the province of Mino, but another family of the same name is mentioned in the *Soken Kisho* as belonging to the province of Awa, the particulars of which, given below, are taken from the work named.

There is no mention of this family having worked in *shippo*, nor are we told that it was connected with that founded by Donin.

The family in Awa was founded by Hansai.

He was followed by Ujinao, a pupil of a certain Shoami who lived at Keishi (Kioto), after whom he was also called Shoami Ichizayemon. He introduced the art of metal inlaying (*zogan*) in the manufacture of sword-guards, in the province of Awa.

Ujinao was followed by three other members—Ujiyasu, otherwise Yohachiro, Yasufusa, also known as Ichizayemon, and Masayasu, who was also called Yohachiro.

These five members of the family occupied themselves chiefly in making iron sword-guards inlaid with other metals, and were not chasers.

The sixth member, Masachika, otherwise Ichizayemon, was a pupil of Tsu Jimpo, of Yedo, who died 1762, from whom it is presumed he learnt the art of chasing, for he afterwards practised it in addition to the work followed by his predecessors.

He was succeeded by Nagafusa, also known as Ichizayemon, who studied chasing under a certain Nomura Masatsugu.

The last member of this family named is Nagahide, younger brother of Nagafusa, who also had the name of Shingo.

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